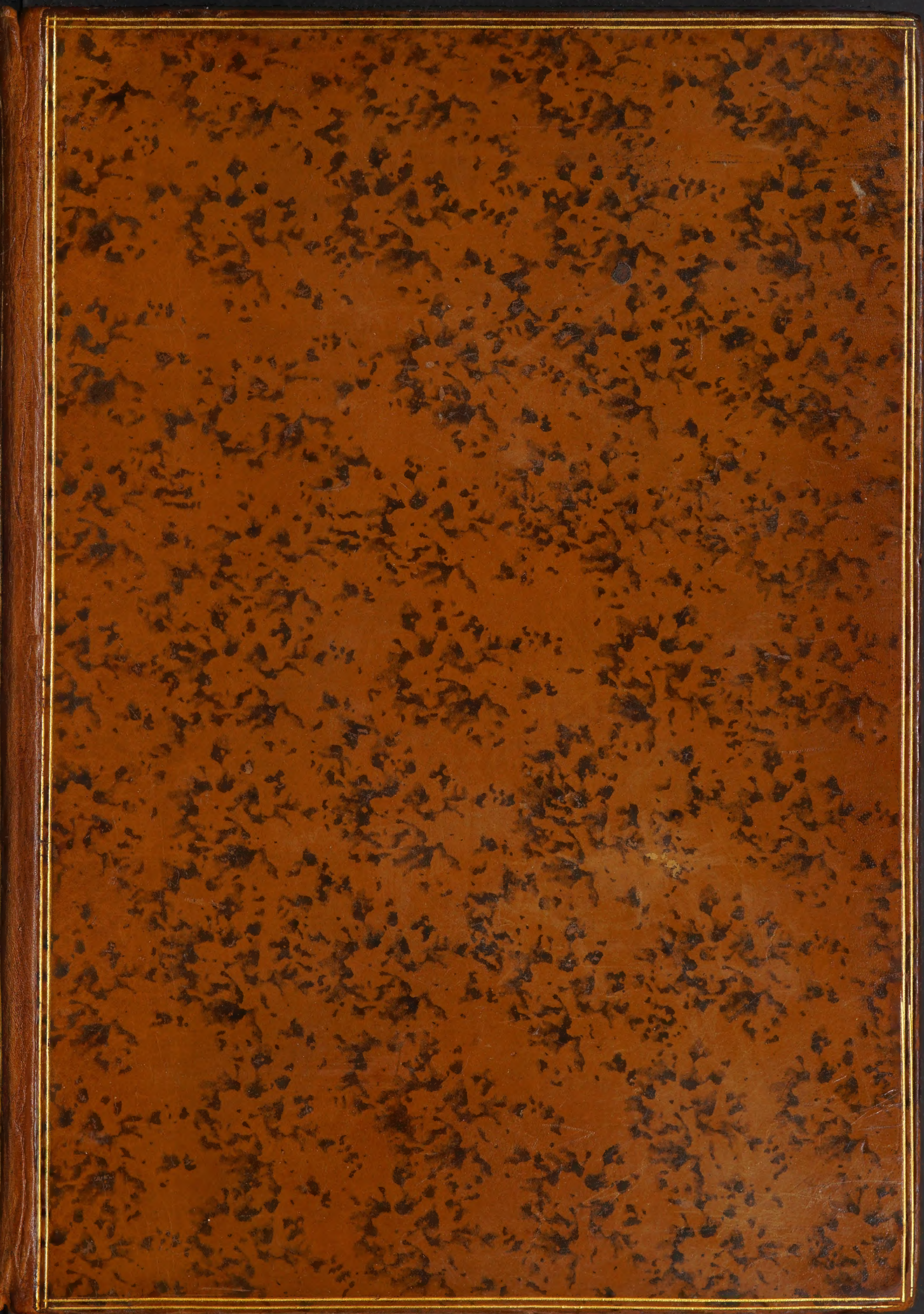




GRAPHIC
ILLUSTRATIONS
OF
HOGARTH.

IRELAND.

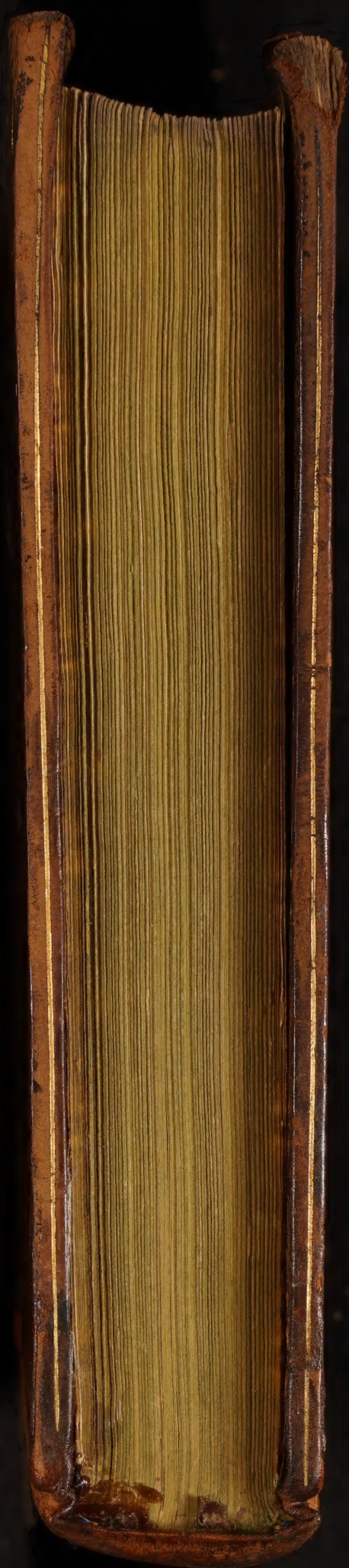
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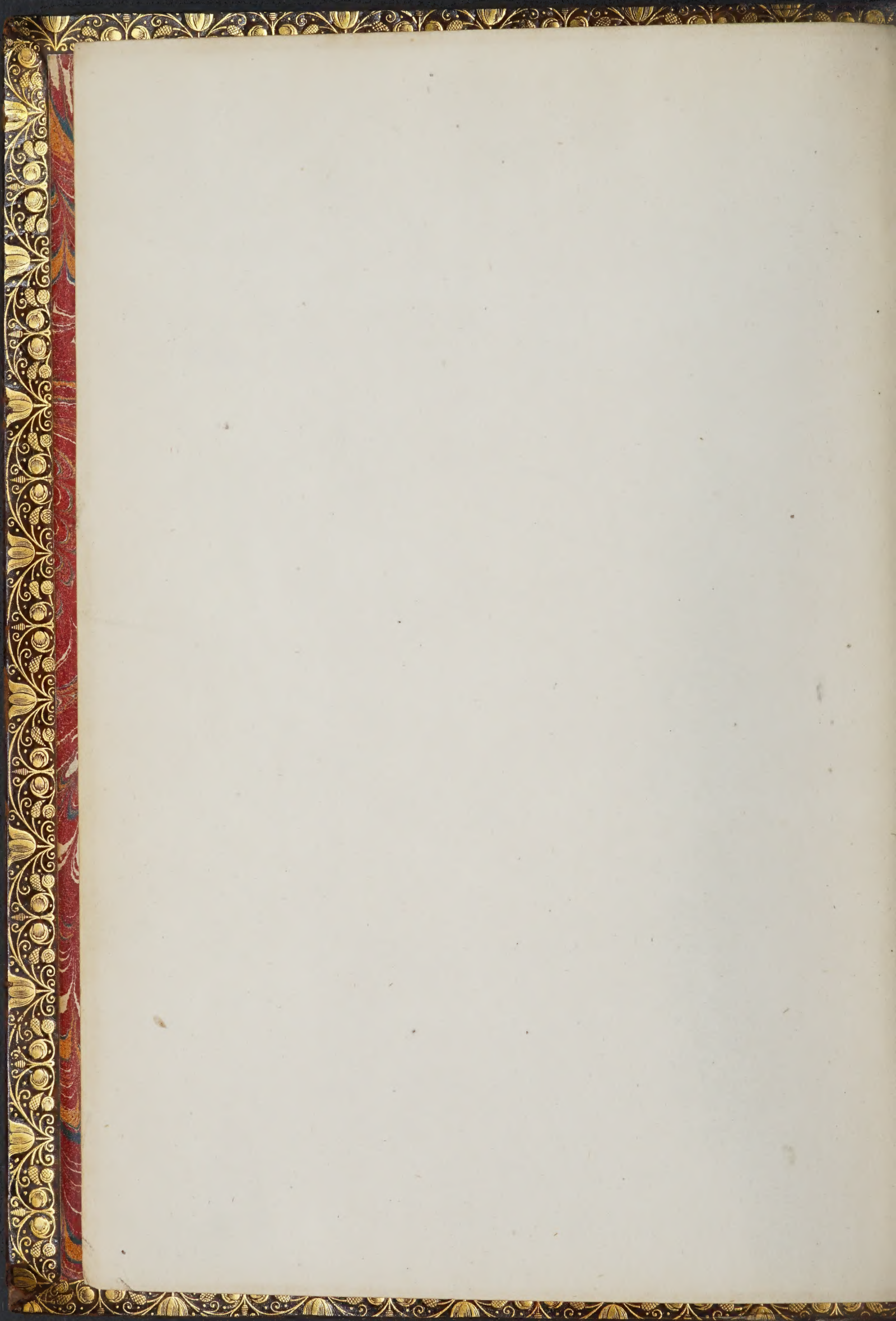


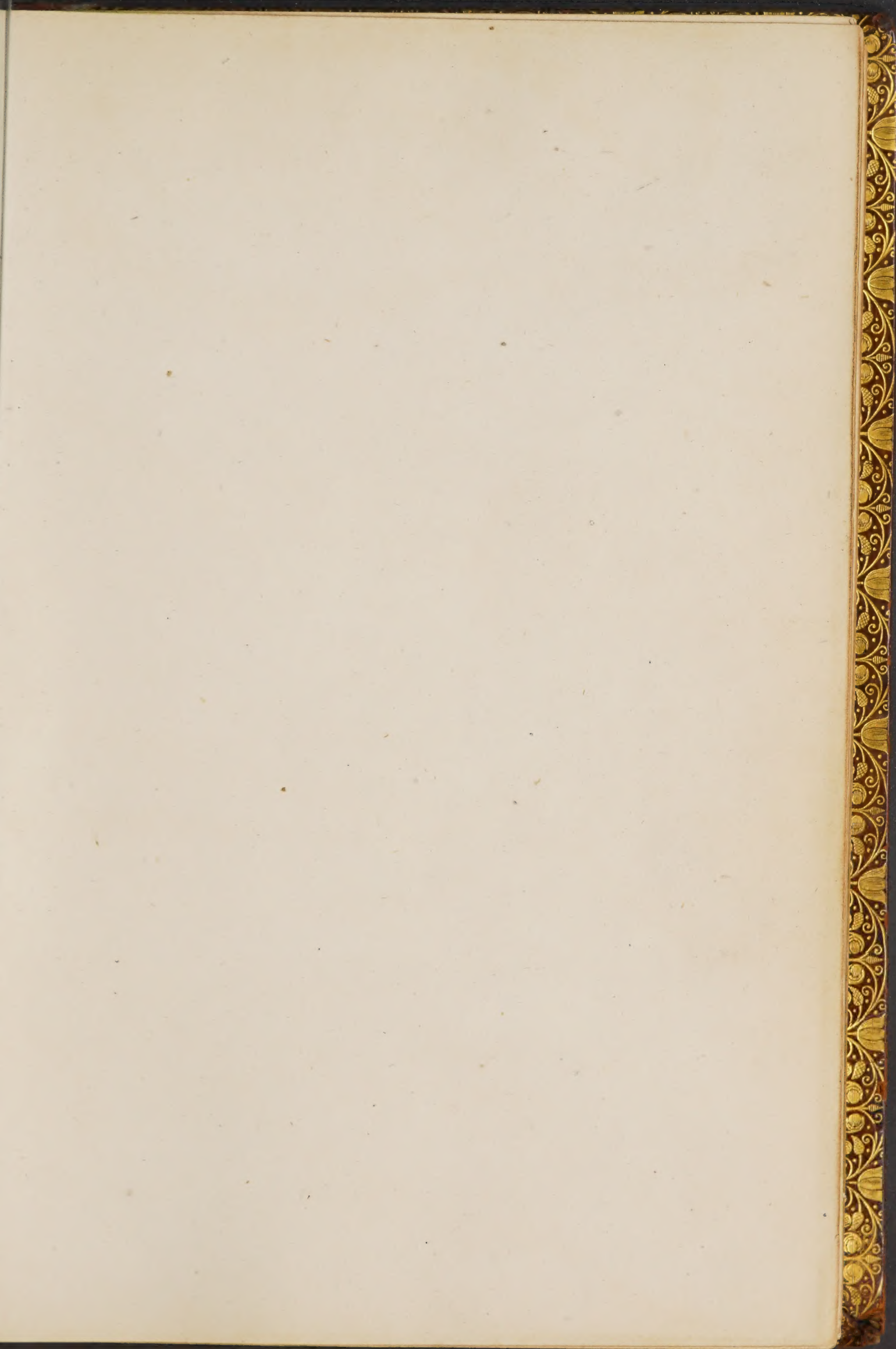


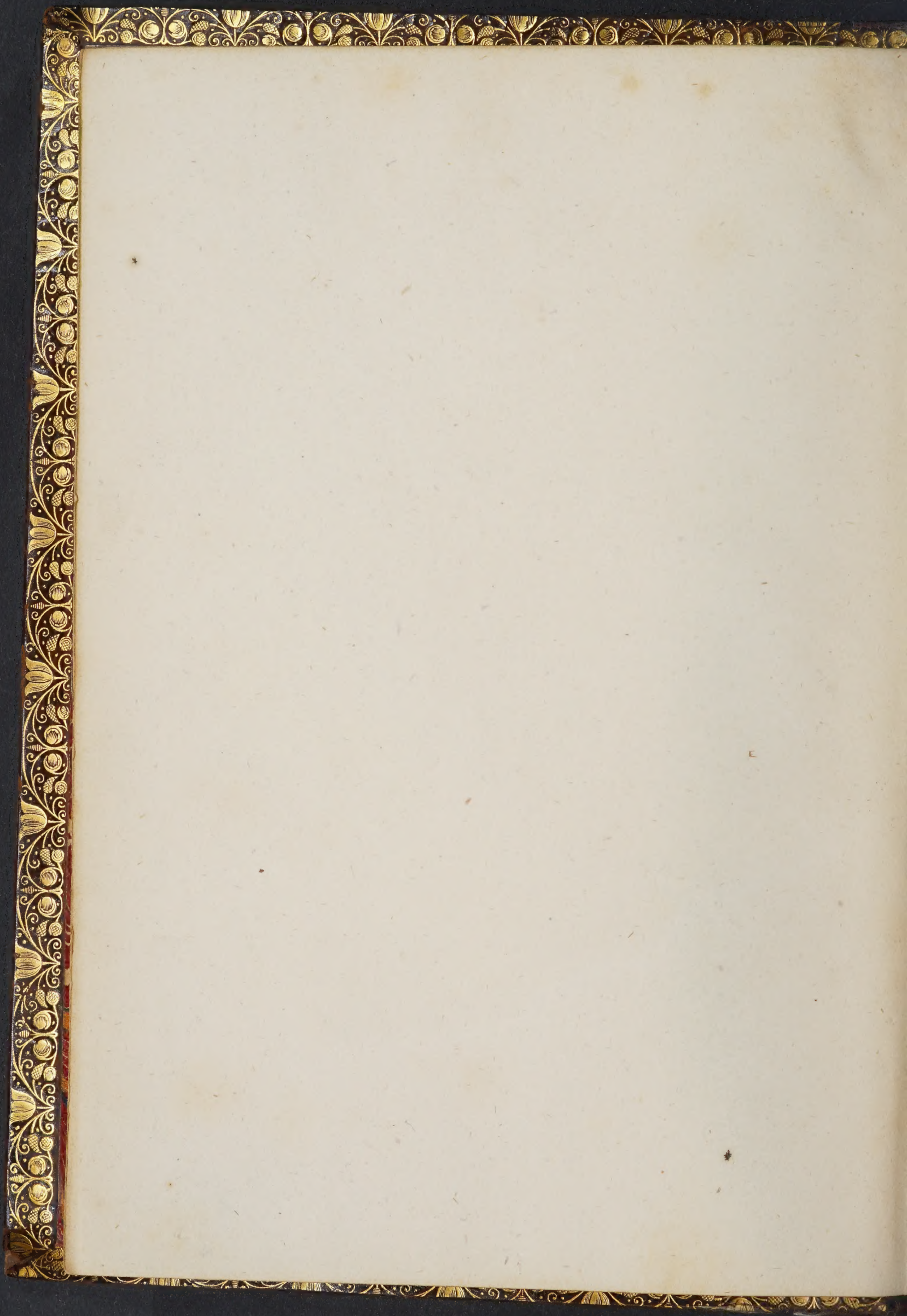


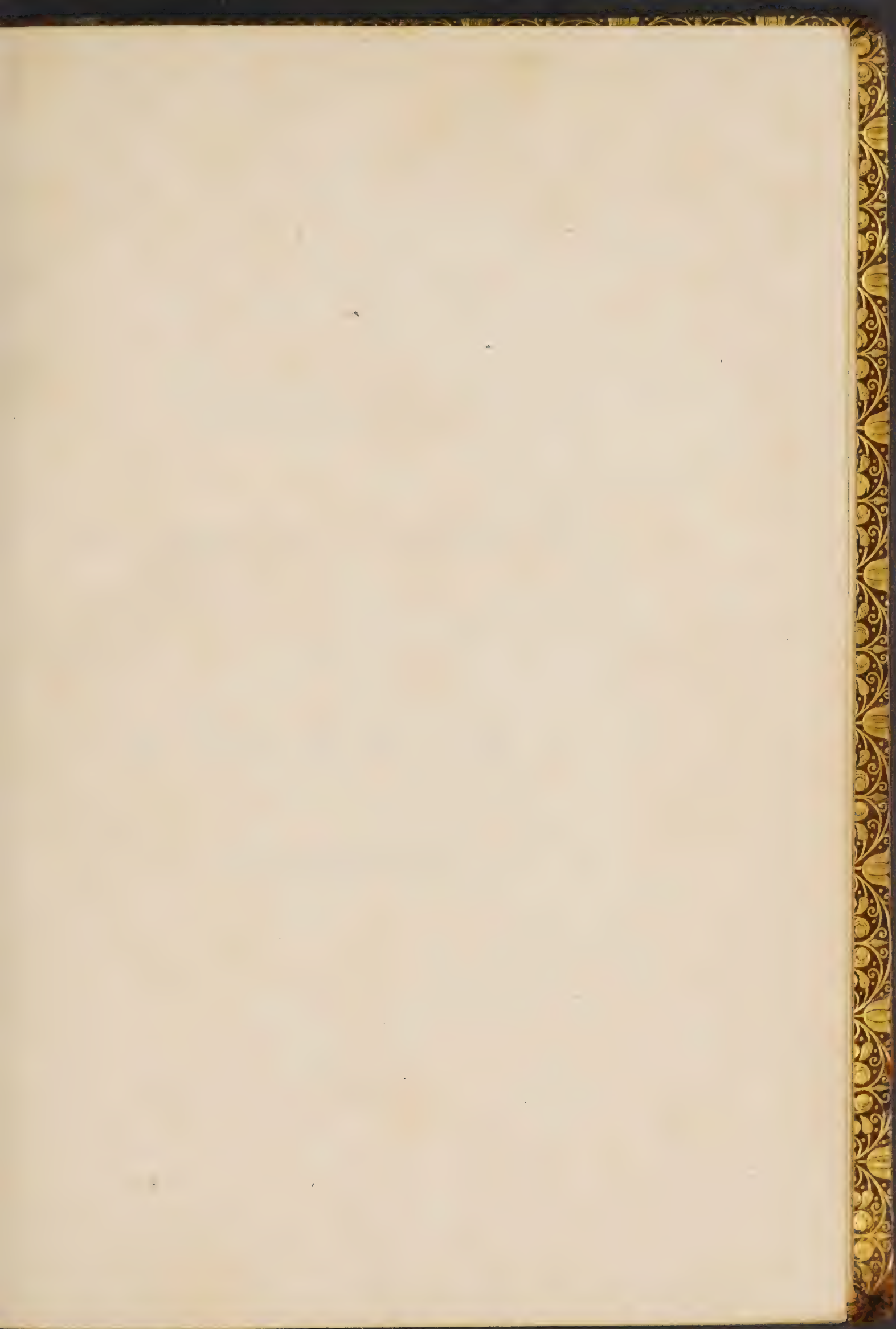


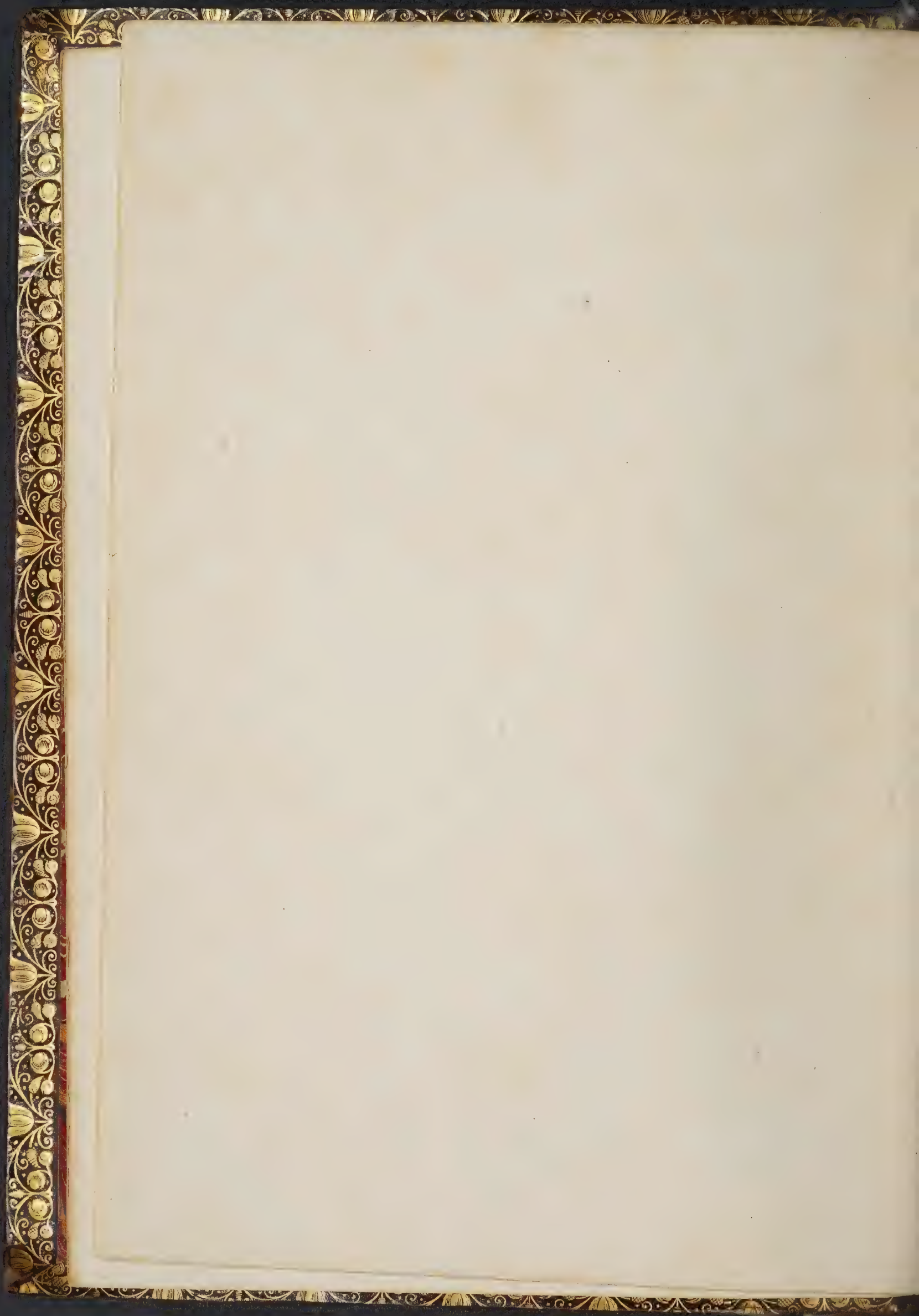












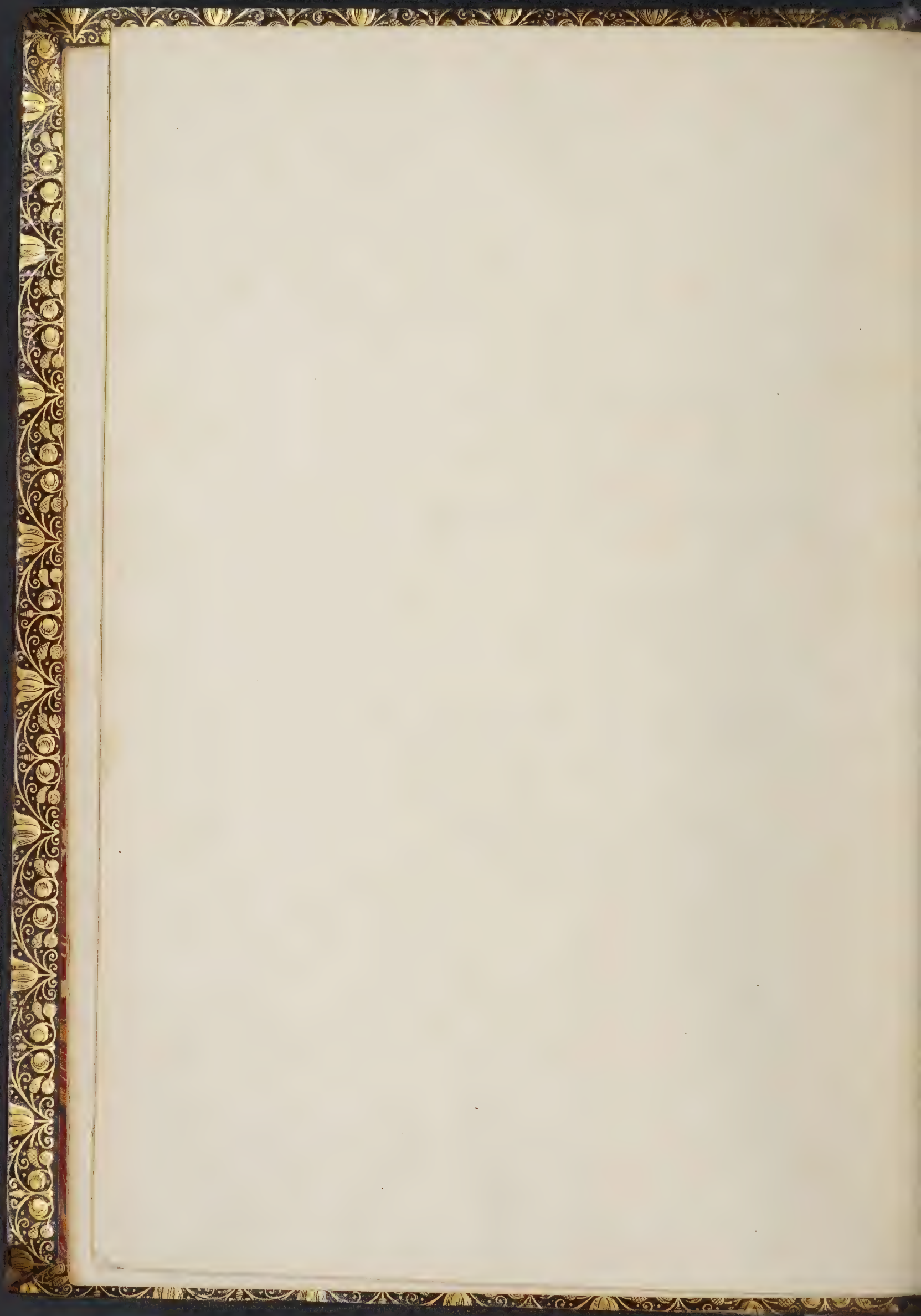


GRAPHIC ILLUSTRATIONS

OF

HOGARTH.





GRAPHIC ILLUSTRATIONS

O F

HOGARTH,

F R O M

P I C T U R E S,

A N D

D R A W I N G S,

I N T H E P O S S E S S I O N O F

SAMUEL IRELAND,

AUTHOR OF THIS WORK;

O F A

PICTURESQUE TOUR THROUGH HOLLAND, BRABANT, &c.

A N D

OF THE PICTURESQUE BEAUTIES OF THE RIVERS,
THAMES, MEDWAY, AVON, WYE, &c-

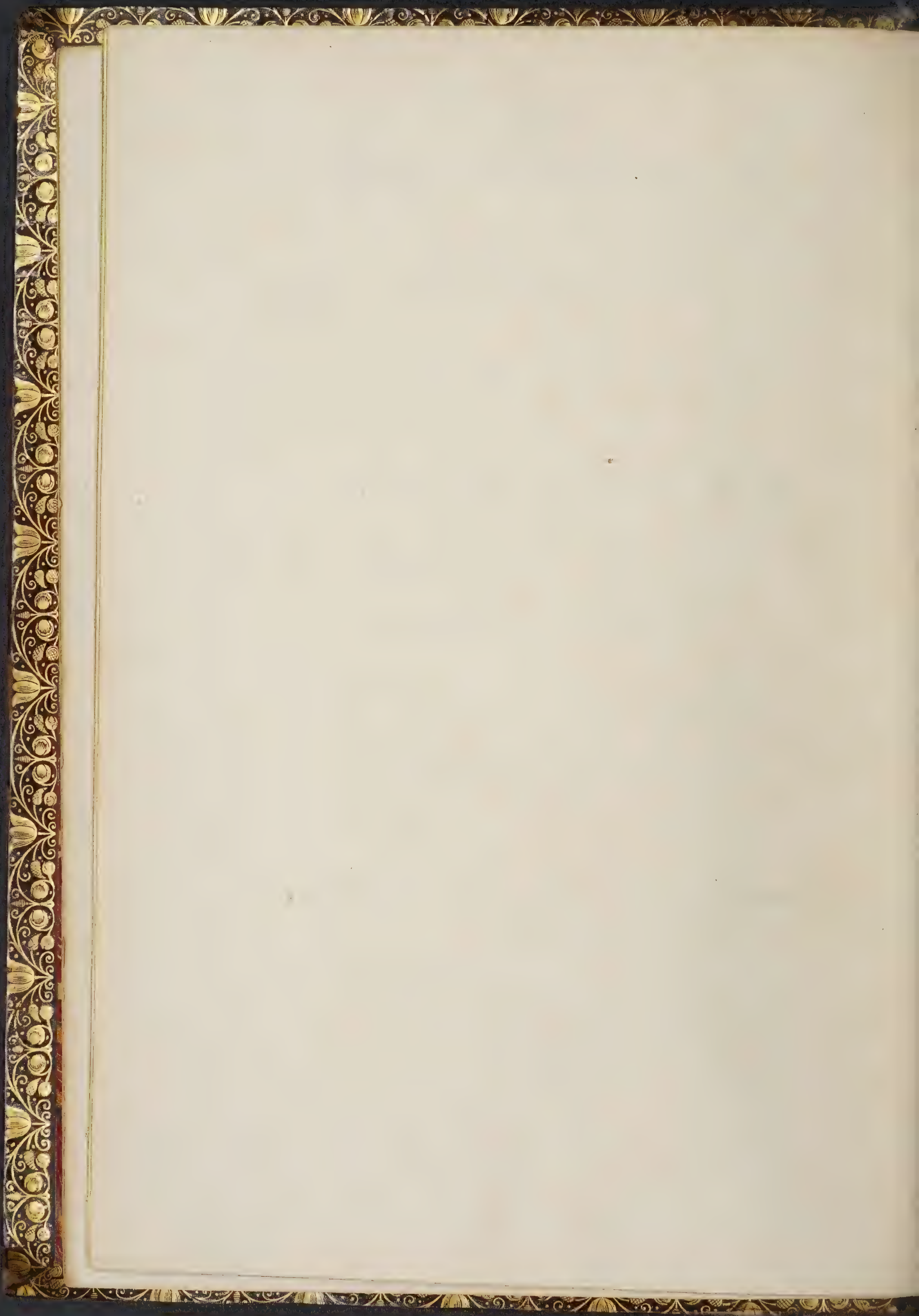
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L O N D O N:

PUBLISHED FOR SAMUEL IRELAND;

BY R. FAULDER, NEW BOND STREET; T. EGERTON,
WHITEHALL; AND B. WHITE, FLEET STREET.

1799.



PRINTS

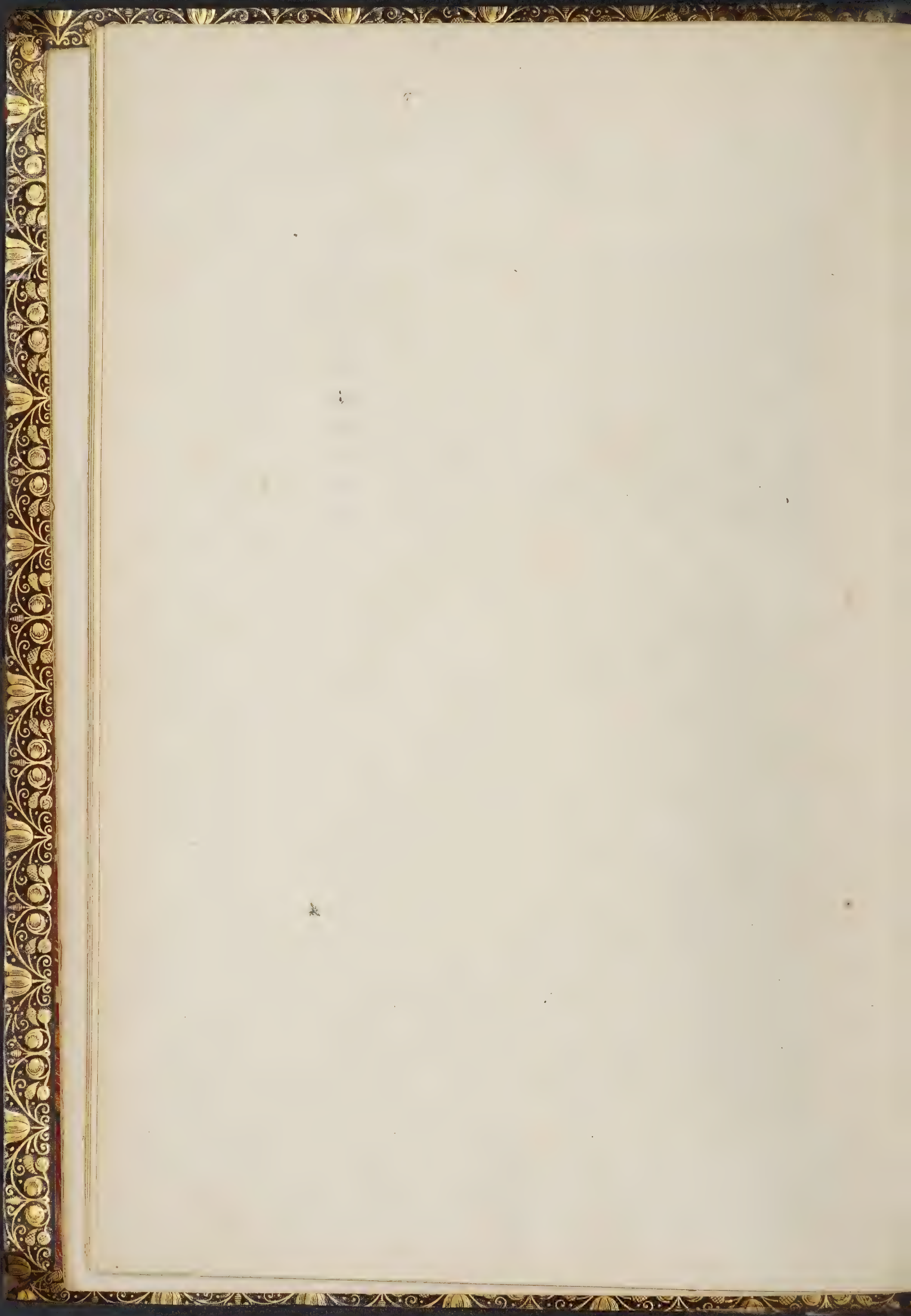
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PRINTS

CONTAINED IN A FORMER VOLUME
OF THIS WORK:

TO WHICH ARE ADDED

THE PRICES THAT MANY OF THE ORIGINAL
PRINTS HAVE SOLD FOR.



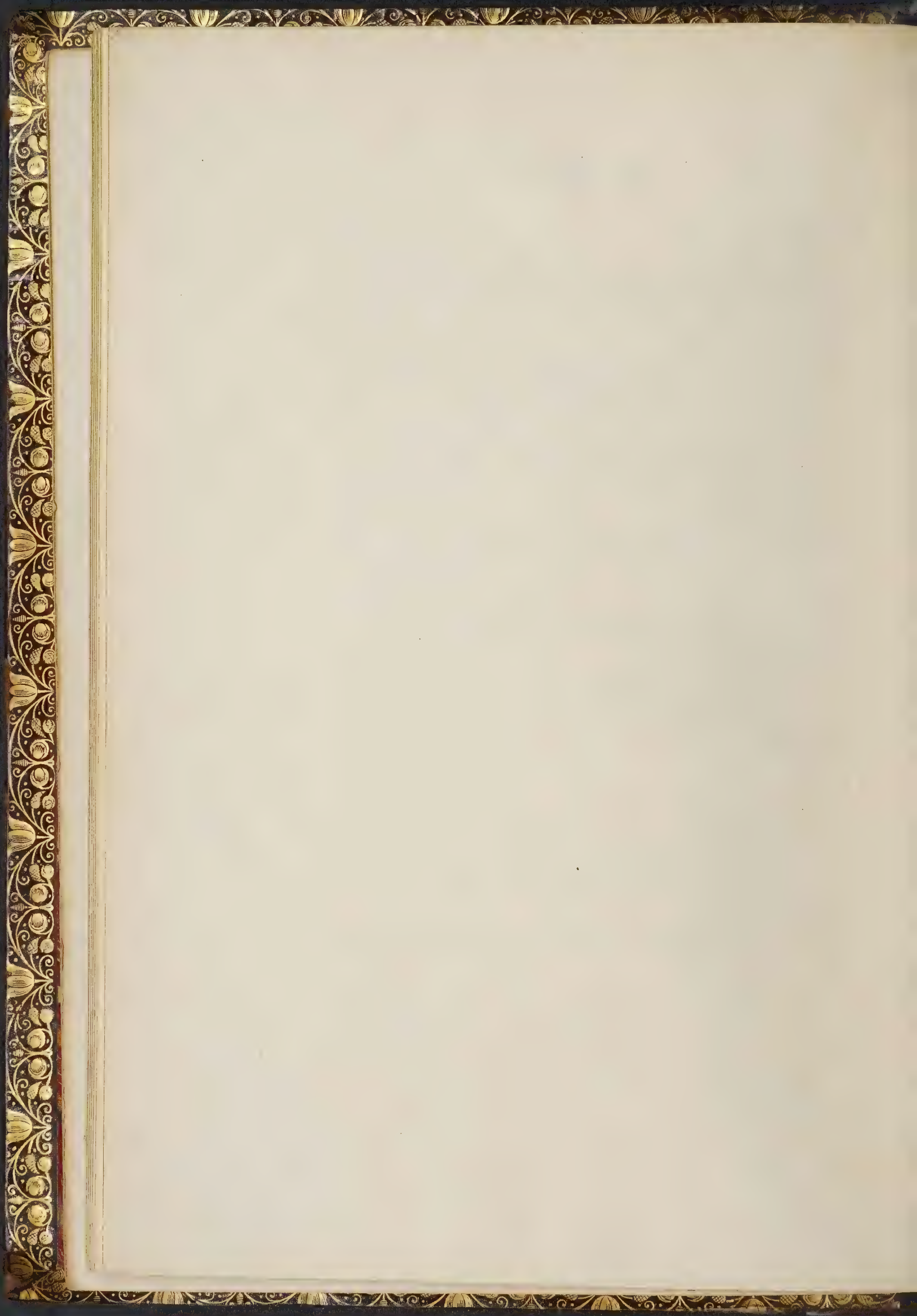
	<i>l.</i>	<i>s.</i>	<i>d.</i>
P ORTRAIT of William Hogarth			
A Shop Bill in the Style of Callot, (unique)			
Arms of Ellis Gamble, a Direction Card, (ditto)			
An Angel holding a Palm, a Shop Bill	7	0	0
Rape of the Lock, small oval	33	0	0
Search Night, Ditto	10	0	0
A Funeral Ticket	10	10	0
A Midnight Scene, a Shop Bill			
Arms of the Dutchess of Kendall	10	10	0
A Shop Bill, Mary and Ann Hogarth	8	8	0
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Portrait			

l. s. d.

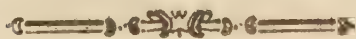
Portrait of Daniel Button, &c.			
Lion's Head at Button's Coffee-house			
Portrait of Martin Folkes and Addison			
Ditto of Dr. Arbuthnot, Count Viviani, &c.			
Ditto of Dr. Garth, Pope, &c.			
Frontispiece to the Happy Ascetick	2	2	0
Headpiece to Roman Military Punishments	10	0	0
Plate II. of Ditto			
Plate III. IV. and V. of Ditto			
Fac-simile of the Drawing of Modern Military Punishments			
Print of Ditto, (unique)			
A Ticket for the Benefit of Walker the Comedian	5	5	0
Ditto for the Benefit of Spiller, (unique)	5	5	0
An Impression from a Silver Tankard	10	0	0
A Scene from Paradise Lost	8	8	0
Companion to Ditto	8	8	0
Bust of Hesiod			
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A Ticket for James Figg the Prize-fighter	8	8	0
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Ditto for Harry Fielding, (a Scene in the Mock Doctor)			
Discovery	7	7	0
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Arms of George Lambert, (unique)			

Shepherd

	<i>l.</i>	<i>s.</i>	<i>d.</i>
Shepherd Boy			
The Complicated Richardson	14	0	0
Transubstantiation Satirized			
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A Ticket for the Benefit of Joe Miller	8	8	0
A Ticket for the Benefit of Harry Fielding, a Scene in Pasquin	5	5	0
Portrait of Lord Viscount Boyne	5	5	0
Orator Henly christening a Child			
Oratory Chapel	6	6	0
Lovat's Ghost on Pilgrimage	2	7	0
Jacobite's Journal	2	2	0
Some of the principal Inhabitants of the Moon, &c.			
Portrait of Justice Welch			
False Perspective Exemplified			
Character and Caricatura			
Black Girl			
Diana			
Garrick in the Farmer's Return			
Theodore Gardelle			
Frontis-piss	5	5	0
John Wilkes, Esq.			
Satan, Sin, and Death	20	0	0



P R E F A C E.



A FORMER volume, published by the author of this work about three years ago, on a plan similar to the present, having met with a reception highly flattering, he is induced to submit further Graphic Illustrations of the labours of our unrivalled countryman Hogarth, to the public inspection.

The volume now presented to the world, comes with a stronger claim to attention than the former, as the sub-

a jects

jects are chiefly selected from original pictures and drawings, that have never yet been engraved, and have been executed by, or under the superintendence of artists eminent in their profession.

The originals from which these prints have been engraved, are, with only three exceptions, in the possession of the author, who will feel himself highly gratified in shewing them to any gentleman who may be desirous of inspecting them.

To the politeness of Mrs. Garrick, and that of Abraham Langford, Esq. of Highgate, he is indebted for the temporary use of the three pictures
above

above alluded to, which are inserted in this volume.

On some of the subjects here introduced, the editor has been able to procure but little information, although he has not failed to avail himself of every opportunity to obtain it.

The length of time since many of the pictures were painted, and the locality of some of the subjects, have rendered all his enquiries unavailing.

If therefore he has not been able to furnish descriptions adequate to the nature of the subjects, or if he has in a few instances supplied by conjecture, what should have been founded upon real information, he flatters him-

self that even the attempt to elucidate any part of Hogarth's works, and the difficulties attending it, will, with the candid reader, plead his apology.

The author has not introduced into this volume any designs of the artist, but what on the highest authority he is enabled to say, are genuine productions, and he therefore flatters himself that they will be considered as a valuable addition to the works of Hogarth already laid before the public.

The productions of this great moralist, the author has ever considered as being equally calculated for the contemplation

templation of the closet, as for the purposes to which they were principally destined, as mere furniture to decorate apartments.

He has therefore aimed at continuing the plan he has already begun, by selecting such of Hogarth's productions as have fallen into his hands, and which have not already been engraved, and annexing to them such elucidations, as he has been able to gather on the subject.

In the progress of this work, the author has scrupulously abstained from the method, pursued in a work somewhat similar in its design; examples, as it has been said, being of twofold
use,

use, in teaching us what to avoid, as well as what is to be imitated. For it is by no means compatible with a plan of this nature, to republish worn-out plates, that have been in use forty years, and which have lost every trait of mind and character, with which the works of our artist are so strongly impregnated.

Nor has he introduced copies from plates, the original impressions of which may be purchased at every stall, for a sum of the lowest possible denomination.

Of the comparative merits, however, of these publications, it behoves him not to pronounce any judgment.

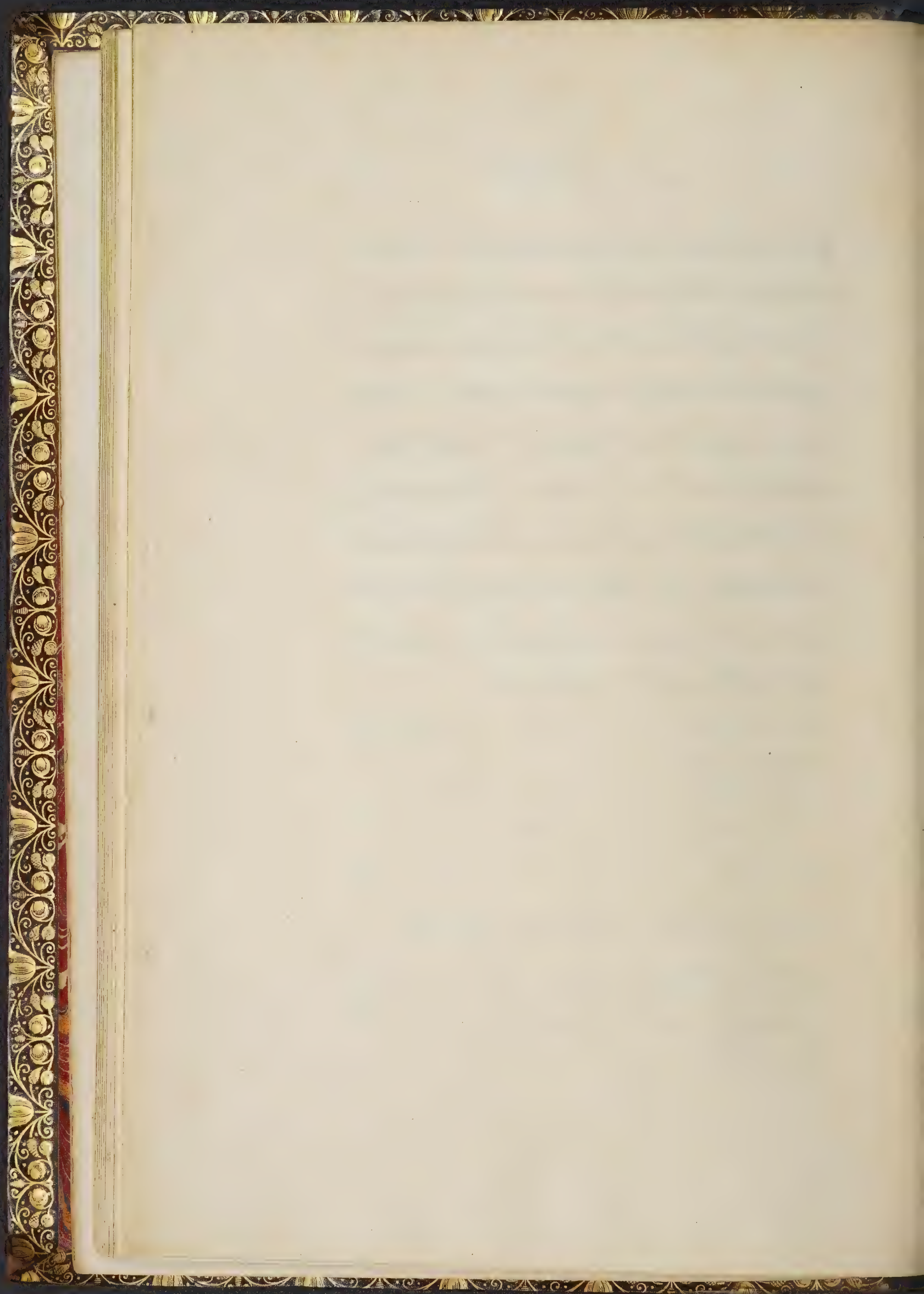
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If he has furnished the admirers of this excellent artist with correct specimens of his powers, and by the illustrations annexed to them rescued some of his labors from the obscurity which time throws over every human production, he will have executed an undertaking, for which he shall not be accused of vanity, if he claims the praise of honest and well-intended industry.

S. I.

Norfolk Street,

May 1799.







HOGARTH

THE FOUR PARTS OF THE YEAR

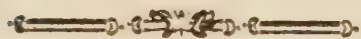
THE FOUR PARTS OF THE YEAR

(1)

GRAPHIC ILLUSTRATIONS

OF

HOGARTH.



IN order to present a complete system of illustrations, relative to the productions and genius of Hogarth, I have with some care and industry selected the most striking and characteristic works of that artist, that have come into my possession, and have not yet been laid before the public. The annexed engraving is taken from a very valuable bust in terracotta, which the unrivalled skill of his friend Roubilliac had modelled from the life. It was sold amongst the effects of Mr. Hogarth's widow, at her house in Leicester Fields, and came into my possession at the death of Mr.

A

John Hunter, who had purchased it at her sale. They, who are conversant with the specimens of this art, will immediately recognize the excellence of this effort of Roubilliac's hand. There is an expression in the countenance which conveys a most infallible intimation of its prominent and distinguishing character; and in which it is impossible not to trace almost every feature in the mind of the person whom it represents. It requires but little penetration, to discover a sort of satirical conformation in the whole of the face. It exhibits a more than ordinary portion of sagacity; and a species of sharp and quick-sighted penetration, as it were in the very act of exploring those vices, and hunting out those follies, which in so many fanciful combinations were the perpetual objects of his researches.

This great effort of genius however met with a very slender compensation. The whole amount of the recompense received by the artist, being no more than fifteen guineas.

I have introduced, beneath the bust, the figure

figure of Hogarth's dog Trump, modelled by the same artist. It had been jocularly observed by him, that there was a close resemblance betwixt his own countenance and that of this favorite dog, who was his faithful friend, and companion for many years, and for whom he had conceived a greater share of attachment than is usually bestowed on these domestic animals. I make no apology for the introduction of his portrait to the notice of the reader, because the attentions, of which the master thought him worthy, have in a manner (if I may be allowed to say so much concerning a dog) conferred a sort of dignity upon his memory.

It is a fact very well known, that Hogarth has frequently exhibited his portrait in his works. One of the prints, into which he has introduced both himself and his dog, is a very remarkable one, and at this time is become very scarce, most probably from the circumstance of his having erased his own head for the purpose of inserting that of the canon-

ical bear, during the celebrated controversy betwixt our artist and Churchill.

Of such a man as Hogarth, the minutest circumstance is interesting. In a very early part of his life, he entered into a matrimonial engagement with the daughter of Sir James Thornhill; a lady of much beauty, and eminent accomplishments.

To the admirers of this artist, a delineation of the form, and person of the lady, painted by his own hand, must be peculiarly gratifying.

She was the only daughter of Sir James, who, we are told, strenuously opposed the marriage, when our artist made proposals of that nature. It is, perhaps, very easy to conjecture what the objections were, which the parent entertained, to the measure. A man who at that time was so little known as Hogarth, and who must of necessity have been in circumstances by no means affluent, could not make an offer of that kind with any strong or powerful recommendation.

The

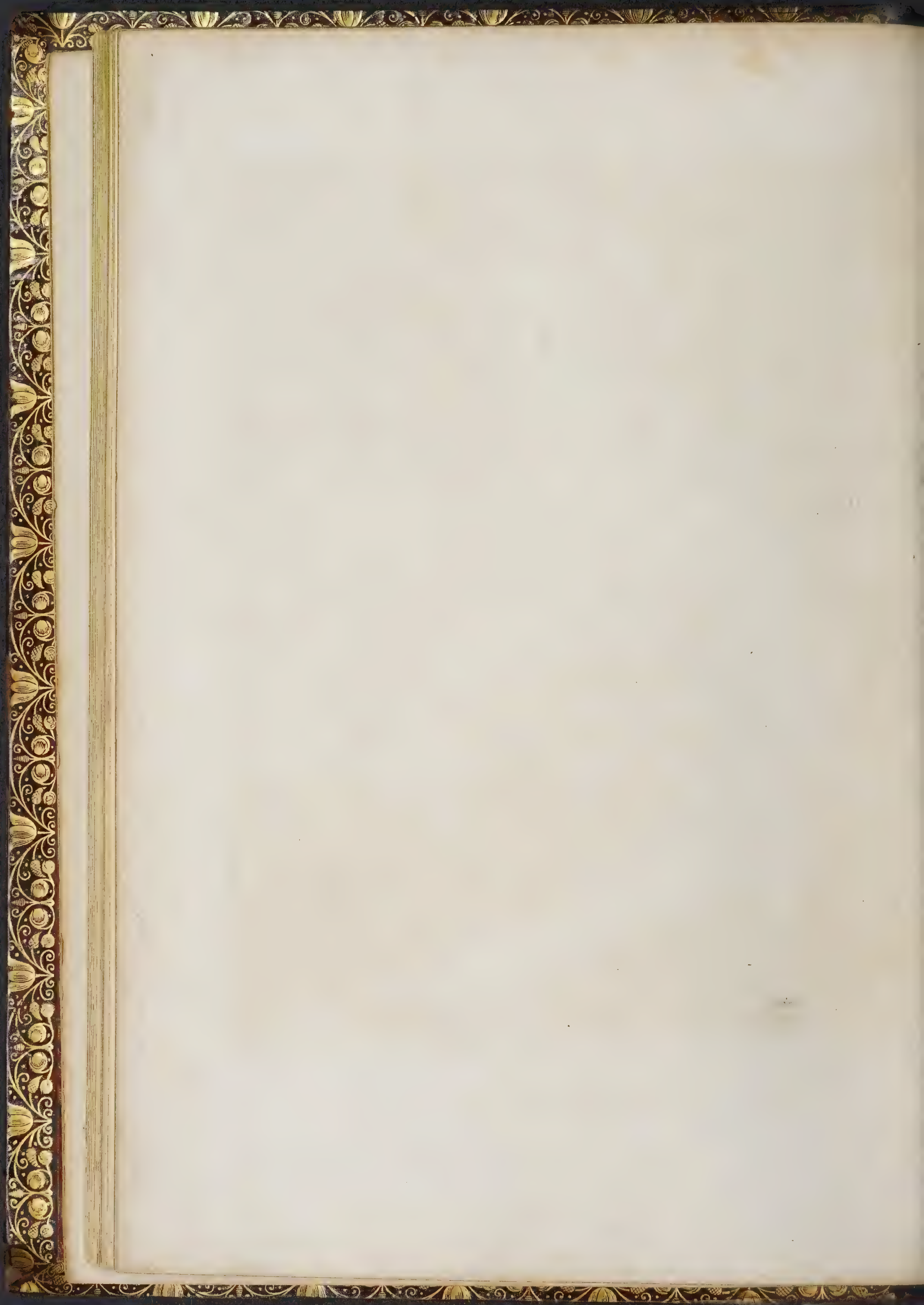


Hogarth pinx^t

Ryder del^t

M^{rs} HOGARTH.

Pub^d for S. Ireland Jun^y 1, 1791



The opposition of parental authority, however, was ineffectual. The lady, though at that time, very young, had imbibed similar sentiments of attachment; and they were accordingly married without the consent of the father. It seems that Lady Thornhill was less inclined to discountenance the marriage. She is said to have taken every opportunity of diminishing the repugnance of Sir James to the alliance. One of the modes, by which she attempted the reconciliation, ought not to be passed over unnoticed. The pictures of the Harlot's progress, by which the Artist has deservedly attained so much celebrity, she contrived to place in the gallery of her husband, in such a situation as to arrest his attention when he entered it. His admiration of these pictures, was so great, that as may very easily be conceived, it opened his heart to more favorable ideas of his son-in-law, than he had hitherto entertained. For, as soon as he was informed by what hand those masterly designs had been executed, he is said to have exclaimed in a tone of the completest

pletest exultation, "that he who painted those
 " pictures, could well maintain a wife with-
 " out a portion." I have here presented to
 the reader a print, taken from the original
 portrait of Mrs. Hogarth. It is painted in oil
 by our Artist, in what is termed, by a tech-
 nical expression, a *Kit-cat* size. There is very
 obviously, in this picture, that bold, and ani-
 mated style, which pervades the works of this
 painter. The likeness too, I have every rea-
 son to believe, is preserved, with his usual fe-
 licity. In her youth, the person of this lady,
 was highly attractive. The character of her
 countenance was interesting, and intelligent,
 and her manners were characteristic of po-
 lished, and elevated life. She died at her
 house at Chiswick, in the year 1789, and in
 the 68th year of her age. Those, who had
 the honor of her acquaintance, have borne
 testimony to the propriety of her conduct in
 domestic life, which she adorned with accom-
 plishments, and virtues not frequently exhi-
 bited.

I have

I have been induced to make these remarks on the character of this lady, not by the wish of lavishing idle, and unnecessary encomiums on her memory but for the sake of rescuing her name, as far as I am able, from the petty and illiberal cavils by which she has more than once been attacked. In one of the numbers of the celebrated paper of the North Briton, the author speaks thus of Hogarth's picture of Sigismunda. " The favorite Sigismunda, the
 " labor of so many years, the boasted effort
 " of his art, was not human. If the figure
 " had a resemblance to any thing ever on
 " earth, or had the least pretence to meaning
 " or expression, it was what he had perhaps
 " seen, or *perhaps made* in real life, his own
 " wife in an *agony of passion*; but of what passion no connoisseur could guess."

There is something, which savors so strongly of unmixed, and genuine malignity, in the insinuation, conveyed in this passage, that it is unnecessary to suggest any other comment on it, than that which will occur to every liberal and candid mind. I am

I am sorry also, that I am compelled by feelings of justice to advert to another, and still more indecent attack on the character of a lady, for many years the companion and friend to Mrs. Hogarth, I mean Mrs. Lewis of Chiswick. I allude to the *concealed* author of the "Anecdotes of Hogarth," published in the year 1785, who has assailed her with a degree of acrimony, which even under the grossest, and most undeniable provocation, is utterly indefensible, when levelled at an unprotected woman. Of such a man, whatever may be his attainments, and whatever station he may usurp in the popular opinion, in the indignant language of Persius, the Roman Satyrist, it may be said,

"Ad populum phaleras, ego te intus, et in cute novi."

The illiberal passage, in the work alluded to, is as follows. "When Hogarth designed the print, intitled Morning, his idea of an old maid appears to have been adopted from

“ from one of that forlorn sisterhood, when
 “ emaciated by corroding appetites, or to bor-
 “ row Dryden’s more forcible language, by
 “ agony of *unaccomplished love*. But there is
 “ in being, and perhaps in Leicester Fields, a
 “ second portrait by our artist, exhibiting
 “ the influence of the same misfortune on a
 “ more fleshy carcase. The ancient virgin,
 “ now treated of, is corpulent even to shape-
 “ lessness. Her neck resembles a collar of
 “ brawn; and had her arms been admitted on
 “ the canvas, they must have rivalled, in mag-
 “ nitude, the thighs of the *Farnesian God*. Her
 “ bosom, luckily for the spectator, is covered;
 “ as a display of it would have served only to
 “ promote abhorrence. But what words can
 “ paint the excess of malice and vulgarity,
 “ predominant in her visage! an inflated hide,
 “ that seems bursting with venom, a brow,
 “ wrinkled with a Sardonic grin, that threa-
 “ tens all the vengeance an affronted fury
 “ would rejoice to execute. Such ideas also
 “ of warmth does this mountain of quaggy

B

“ flesh.

“ flesh communicate, that without hyperbole
 “ one might swear she would parch the earth
 “ she trod on, thaw a frozen post-boy, or
 “ over heat a glass-house.” “ How dreadful,”
 “ said a bye-stander, “ would be this crea-
 “ ture’s hatred !” “ how much more formida-
 “ ble,” replied his companion, “ would be
 “ her love !” Such however was the skill of
 “ Hogarth, that he could impress similar in-
 “ dications of stale virginity, on features di-
 “ rectly contrasted, and force us to acknow-
 “ ledge one identical character, in the brimful
 “ and exhausted representation of involuntary
 “ female celibacy.” In order to identify the
 person here alluded to, the author has stated
 in a note, that Hogarth painted Mrs. Lewis’s
 portrait.

Moral writers have frequently doubted whe-
 ther pure, unmixed malice, was ever engender-
 ed in the heart of man. The author of these
 calumniating passages, however, if his habits,
 and manners were as well known to the pub-
 lic, as they are to the writer of these pages,
 would

would himself afford a satisfactory solution of the question. Of ordinary malice, the motives are generally concealed; and it but seldom happens, that the propagators of scandal make a public and unblushing avowal of their guilt. But the person here alluded to, explains himself in his own words. " She is still living," he says, " and has been loud in her abuse of this work, a circumstance to which she owes a niche in it."

I shall leave this subject, therefore, without any further comment; forbearing to pollute my pages with animadversions on a character, who to use the emphatic words of Dr. Johnson, in a conversation with Mr. Murphy at Streatham,* observed that " It would be sad drudgery to answer such a man, (as the modern Zoilus) for he lives the life of a *Bush-fighter* and an *outlaw*."

* See the preface to his works, vol. 7, published in 1786.

LADY THORNHILL.

The portrait I have here introduced, deserves a distinguished place in this collection. If the celebrated head of Rembrandt's mother painted by her son, be entitled to admiration, as being at once a monument of the exalted art, and the filial piety of its author, the portrait I have here presented to the public, by the hand of her son-in-law, should not be passed unnoticed.

Some of my readers may smile, whilst I am endeavouring to direct their attention to an old woman; an object, which is seldom thought very interesting in modern society. But there is a dignity in age, which is as much deserving of admiration, as the bloom, and vivacity of youth. The connoisseur, and the artist, will contemplate such a figure as this, with as much emotion, as he would behold the face of youth and beauty, because he looks

at



Hogarth pinx.

Le Courjel

LADY THORNHILL.

(Pub^d for S. Ireland May 1. 1799.)



at it, through the medium of proper impressions, and under the influence of corresponding associations. He will discern in the markings of the countenance, the traces of no vulgar hand; and in the characteristics of the features he will observe the pencil of a man, who was intimately acquainted with all the varieties, that lie scattered through the wide extent of nature.

This respectable lady left one son, *Mr. James Thornhill*, whose portrait is the next specimen of our artist's skill, in that line of his profession deserving our attention.

MR.

MR. JAMES THORNHILL.

For this gentleman, Sir James his father, had a short time before his death, procured through his interest, the appointment of Serjeant Painter to the King, the Navy, &c. which appointment he held 'till his death in 1757.

I believe, I may with confidence assert, that this is the only engraved portrait of him that has yet appeared. The original was purchased at the sale of the late Mrs. Hogarth's effects, and is a very spirited sketch of the master. They who examine it minutely, will observe a strong resemblance between this, and a portrait of the father, by the same hand, which I laid before the public in a former volume of this work.

I have now exhibited a complete series of portraits of the Thornhill family, who, according to Mr. Horace Walpole's account, " are
" descended of a very ancient family in Dor-
" setshire,



Hogarth pinx^t

Wharwell sc^t

MR JAS THORNHILL.

1st sit. S. Ireland May 1. 1799.



“ setshire, whose estate had been alienated,
 “ but Sir James, under the auspices of George
 “ the first, was enabled to repurchase it. To
 “ this monarch he gratefully erected an obe-
 “ lisk on the family estate.”

Having, in pursuance of my plan, ushered
 in this work, with the family portraits, painted
 by Hogarth, it may be a matter of some cu-
 riosity to learn what his own sentiments were.
 as to his powers, in this department of the
 art. I shall give his opinion on this subject,
 in his own words, observing that it was form-
 ed at a late period of his life, when his judg-
 ment may fairly be presumed to have reached
 its fullest maturity. “ I had occasionally
 “ painted portraits ; but as they required con-
 “ stant practise to take a likeness with faci-
 “ lity, and the life must not be rigidly fol-
 “ lowed, my portraiture met with a fate some-
 “ what similar to those of Rembrandt. By
 “ some they were said *to be nature itself*, by
 “ others declared most execrable ; so that time
 “ only can decide whether I was the best, or
 “ worst

“ worst face painter of my day ; for a medium
 “ was never so much as suggested.”

His skill as a portrait painter, is no longer equivocal, the various specimens in that line of the art, already made public by himself, together with those introduced into this work, will fully establish that opinion. As this branch of painting engrossed a very considerable part of his time, every specimen of his art, in depicting likenesses of persons of celebrity never before engraved, will, it is presumed prove generally interesting, and more peculiarly so to the collector of portraits.

We shall now quit this subject for the present, and introduce an early specimen of Hogarth's extraordinary powers of humour, on the subject of Hudibras, from the inimitable pen of Butler.

It is with regret I mention that I am not enabled to lay before the world the complete set of original drawings for this undertaking. After several years research among the cabinets of this, as well as other countries, I have been
 enabled

enabled to obtain only seven, two others I have seen, but the owner, I am concerned to say is unwilling to have them copied, or in any way to lay them before the public. The remaining three I fear are irretrievably lost. Incomplete however as they are, I flatter myself that in gratifying my own feelings, I am doing justice to the artist in laying before the reader, facsimiles of this treasure, that might otherwise, by various contingencies, in the course of time, have been totally withheld from the public eye.

The set of prints engraved by Hogarth from these drawings consisted of twelve, they were published by subscription in 1726, and dedicated to William Ward, Esq. of Great Houghton in Northamptonshire: and Mr. Allan Ramsay of Edinburgh. The number of subscribers amounted, only to about 170, but the excellence of the designs, and the merits of the artist, are not diminished by this neglect, their fame will be handed down to posterity, so long as the name of Butler shall be remembered.

C

This

This undertaking at the early age of twenty-five displays the peculiar talent of Hogarth for genuine humour, and a bold and masterly style of execution peculiar only to himself, and which we will venture to say, he never excelled at any future period of his life. We are warranted in advancing this opinion, tho' it militates against that of the late Lord Orford, who boldly asserts, " that Hogarth never succeeded when he designed for the works of other men, and even Hudibras, as well as his other compositions, were tame, spiritless and void of humour."

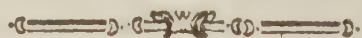
We are further supported by the opinion of the artist himself on this subject, who on the assurance of his widow always declared " it was his favourite work and that whenever he met with an early set of impressions of the plates, he never failed to become a purchaser." On a critical examination of these designs with the text of Butler, (the surest test of their merits), it will be found that Hogarth, has in every the minutest touch

in the countenances, attended closely, though not servilely to the poet, and has in innumerable instances given an air of originality and spirit to the characters, equal in all respects to the conception of his author. Butler having originally taken up the subject with unrivalled talent for humourous description, has left little for the pencil of the artist to achieve, more than to personify his characters, and to give an appropriate outline to those personages so happily engendered in his fertile imagination.

The deviations from these designs, as exhibited in his own engravings, will be found on comparison to be very material, how far they are judicious the reader will be best enabled to decide : on that subject we shall hazard no remark or opinion, but only affix the title as given to his prints, and the quotations as applied by himself to each of his engravings.

PLATE I.

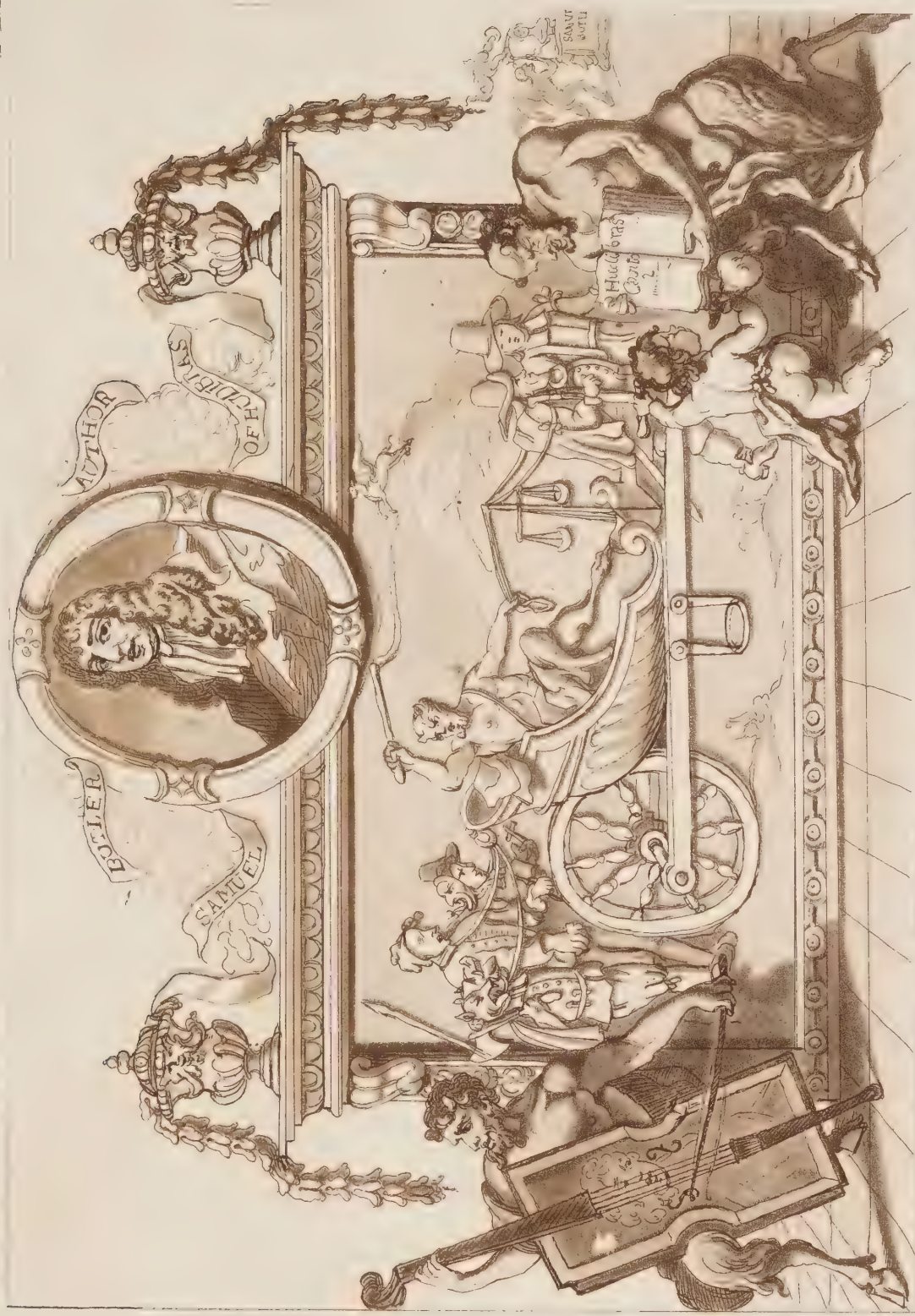
FRONTISPIECE AND ITS EXPLANATION.



“ THE Basso rilievo on the pedestal, re-
“ presents the general design of Mr. Butler in
“ his incomparable poem of Hudibras, viz.
“ Butler’s Genius, in a car, lashing around
“ MOUNT PARNASSUS, in the persons of
“ HUDIBRAS and RALPHO, REBELLION,
“ HYPOCRISY, and IGNORANCE, the reign-
“ ing vices of his time.”

In Hogarth’s engraving from this drawing the figure of Britannia is introduced with her shield and spear, instead of the Satyr who is playing on a large base viol, as described in the annexed plate. The portrait of Butler is likewise materially altered from the original design, and the small figure in the back ground representing Time, as placing the bust of the author on the pedestal is totally different.

PLATE

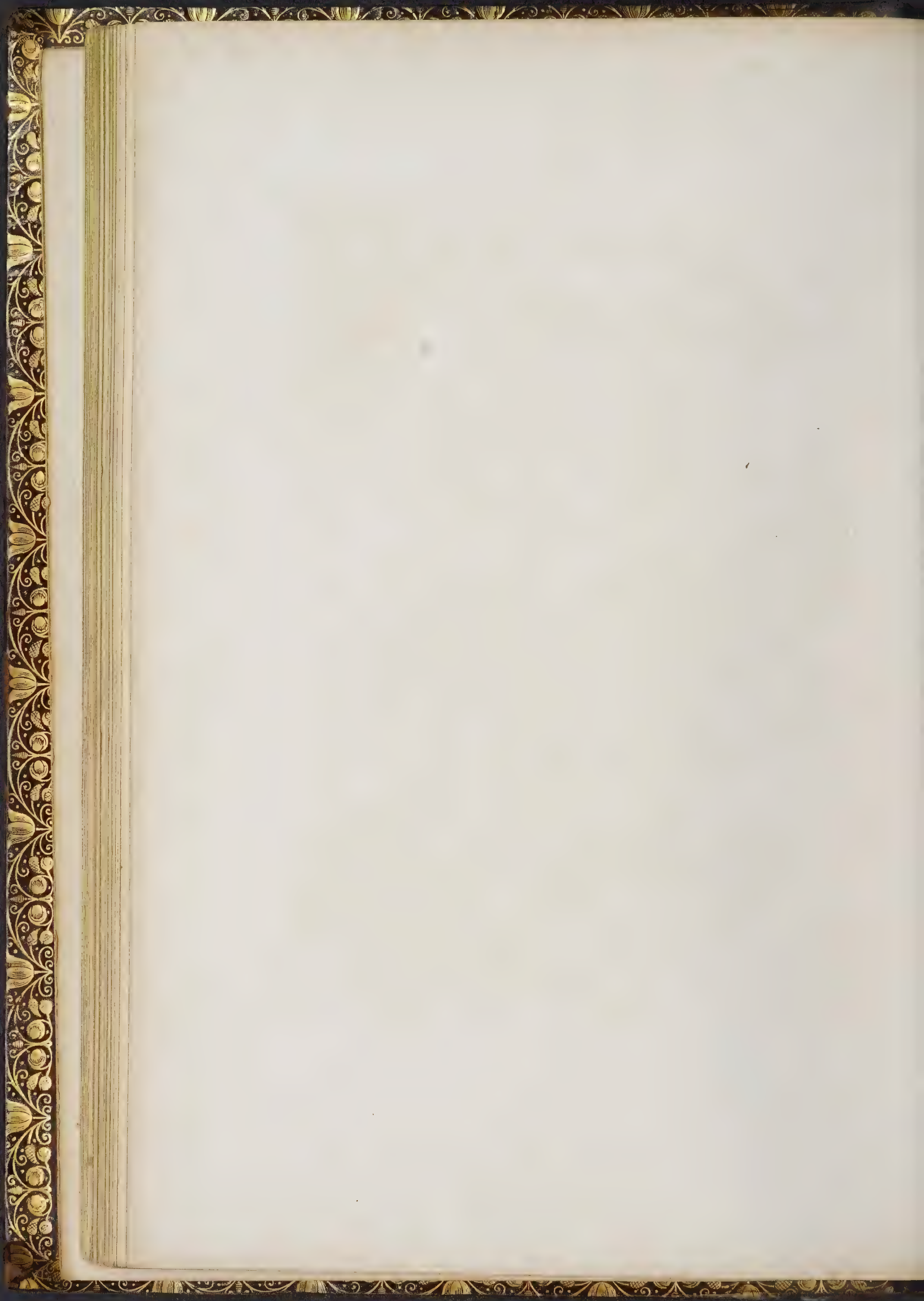


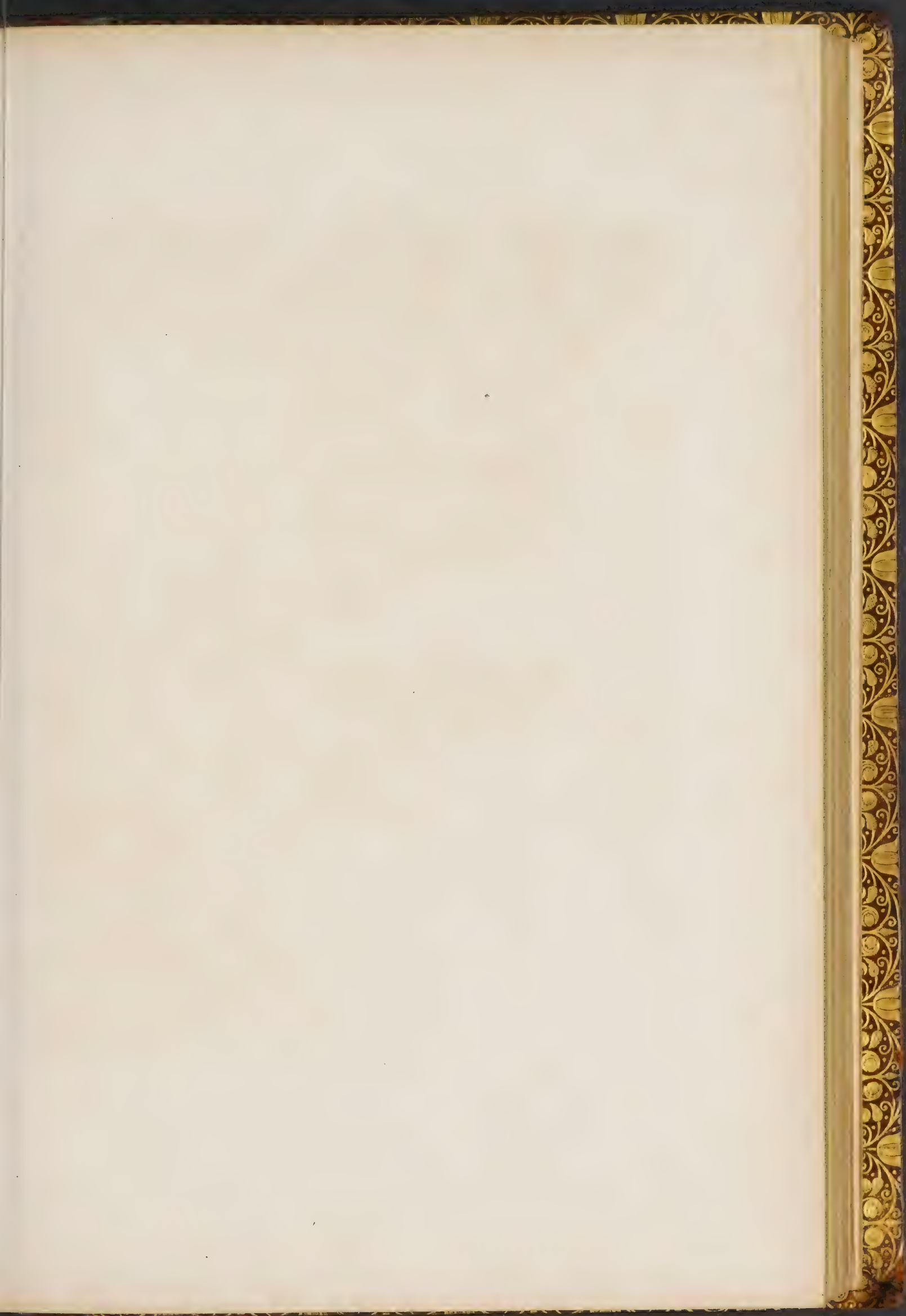
Rosenburg sculp

Hogarth del

FRONTISPIECE

Pub for S Ireland May 1 1799







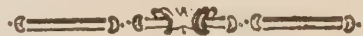
Hogarth del.

Le Cour. f.

Sir Hudibras his passing worth
The manner how he fell to earth.

PLATE II.

“ Sir HUDIBRAS his passing worth,
“ The MANNER HOW HE SALLY'D forth.



“ When civil DUDGEON first grew high,
“ And men fell out they knew not why :
“ When GOSPEL-TRUMPETER, surrounded
“ With long ear'd rout, to battle sounded,
“ And Pulpit drum, Ecclesiastic,
“ Was beat with Fist, instead of a Stick :
“ Then did SIR KNIGHT abandon dwelling,
“ And out he rode a Colonelling.
“ A SQUIRE he had whose name was RALPH,
“ That in th' adventure went his half.
“ An equal stock of wit and valour
“ He had laid in, By birth a Tailor.
“ Their arms and Equipage did fit,
“ As well as Virtues, Parts, and Wit :
“ Their Valours too were of a Rate,
“ And out they sally'd at the Gate.”

In the back ground of this design, on comparing it with his own engraving, there will be found many alterations, particularly in the house added in his print which is not in the original drawing. The attitude and character of the countryman who is doffing his hat to the knight is likewise materially different from this design,

PLATE

PLATE III.

HUDIBRAS'S FIRST ADVENTURE.



- " The Catalogue and Character,
- " Of th' Enemies best men of War ;
- " Whom in a bold Harrangue the Knight
- " Defies, and challenges to fight :
- " H' encounters TALGOL, routs the Bear,
- " And takes the FIDLER Prisoner ;
- " Conveys him to enchanted castle,
- " There shuts him fast in Wooden BASTILE.

On comparing the original drawing with the engraving, we find but few alterations, the most material one is, the placing a pistol in the left hand of the knight, which is not in the original design, the fist being there clinched. To the butcher he has given a striped jacket. In every other respect, as to attitude and character the figures are nearly the same.

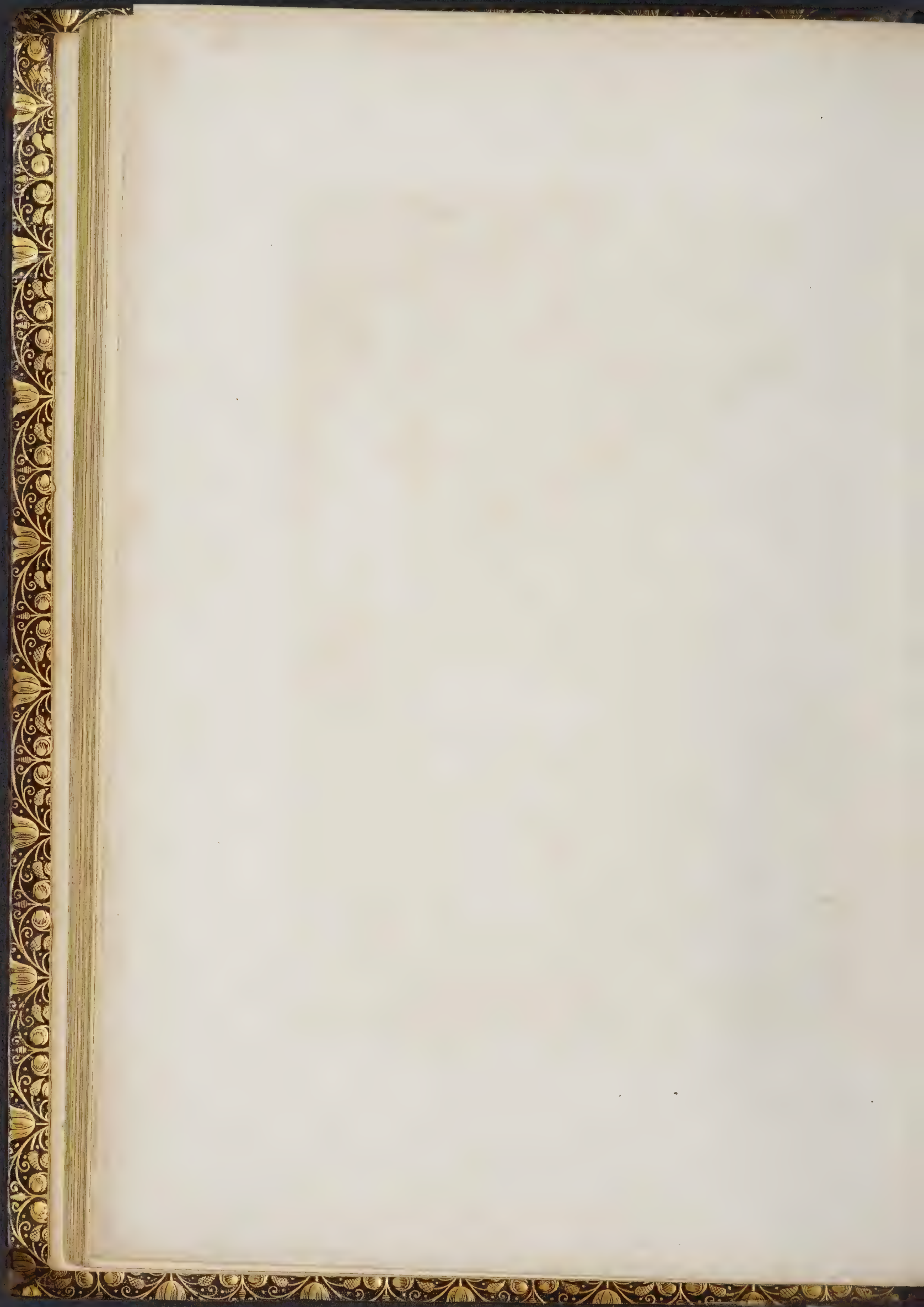


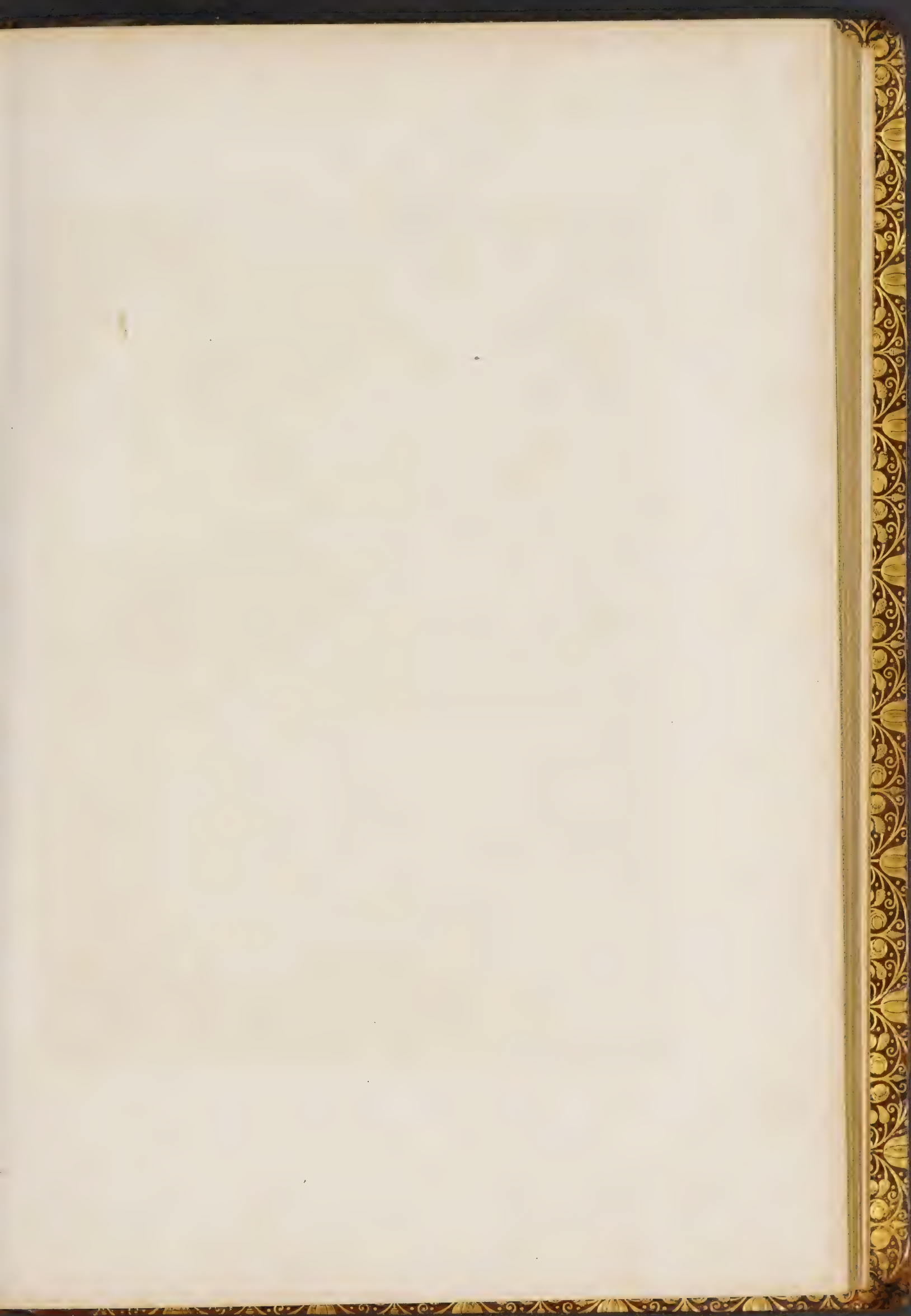
Hogarth del.

Rosenthal sc.

Hudibras's first Adventure

Publ. for S. Ireland May 1799







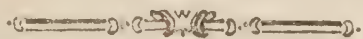
Hogarth del.

Mengot sc.

Hudibras & the Lawyer

PLATE IV.

HUDIBRAS AND THE LAWYER.



“ To this brave man the Knight repairs,
 “ For Council in his LAW-AFFAIRS ;
 “ And found him mounted in his PEW,
 “ With books, and money plac’d for show,
 “ To whom the KNIGHT, with comely Grace,
 “ Put off his Hat, to put his CASE ;
 “ Quoth he, there is one SYDROPHEL,
 “ Whom I have cudgel’d—VERY WELL.
 “ And now he brags to have beaten me.
 “ BETTER AND BETTER STILL, QUOTH HE.
 “ And vows to stick me to the Wall
 “ When e’er he meets me—BEST OF ALL.
 “ Now whether I should, before-hand
 “ Swear he robb’d me ? I UNDERSTAND.
 “ Then there’s a Lady too.—AYE MARRY,
 “ That’s easily prov’d accessory.
 “ A widow, who by solemn vows,
 “ Contracted to me, for my Spouse,
 “ Combin’d with him to break her word,
 “ And has abetted all—GOOD LORD !
 “ Sir, quoth the lawyer not to flatter ye,
 “ You have as good, and fair a Battery,
 “ As heart can wish, and need not shame,
 “ The proudest man alive to claim.”

In

In the plate engraved by Hogarth from this design, we find few but deviations from his first thoughts ; the most striking ones, are in the figure of Hudibras which is more erect in the engraving than in the plate before us. He has likewise added an ornamental shell beneath the hollow of the lawyer's chair. In every other point he seems to have been fully satisfied with his original ideas on the subject.





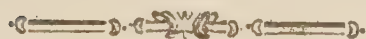
Hogarth del^r

Rosenburg sc^t

Hudibras beats Sidrophel and his Man Whacum

PLATE V.

HUDIBRAS beats SIDROPHEL
and his Man WHACUM.

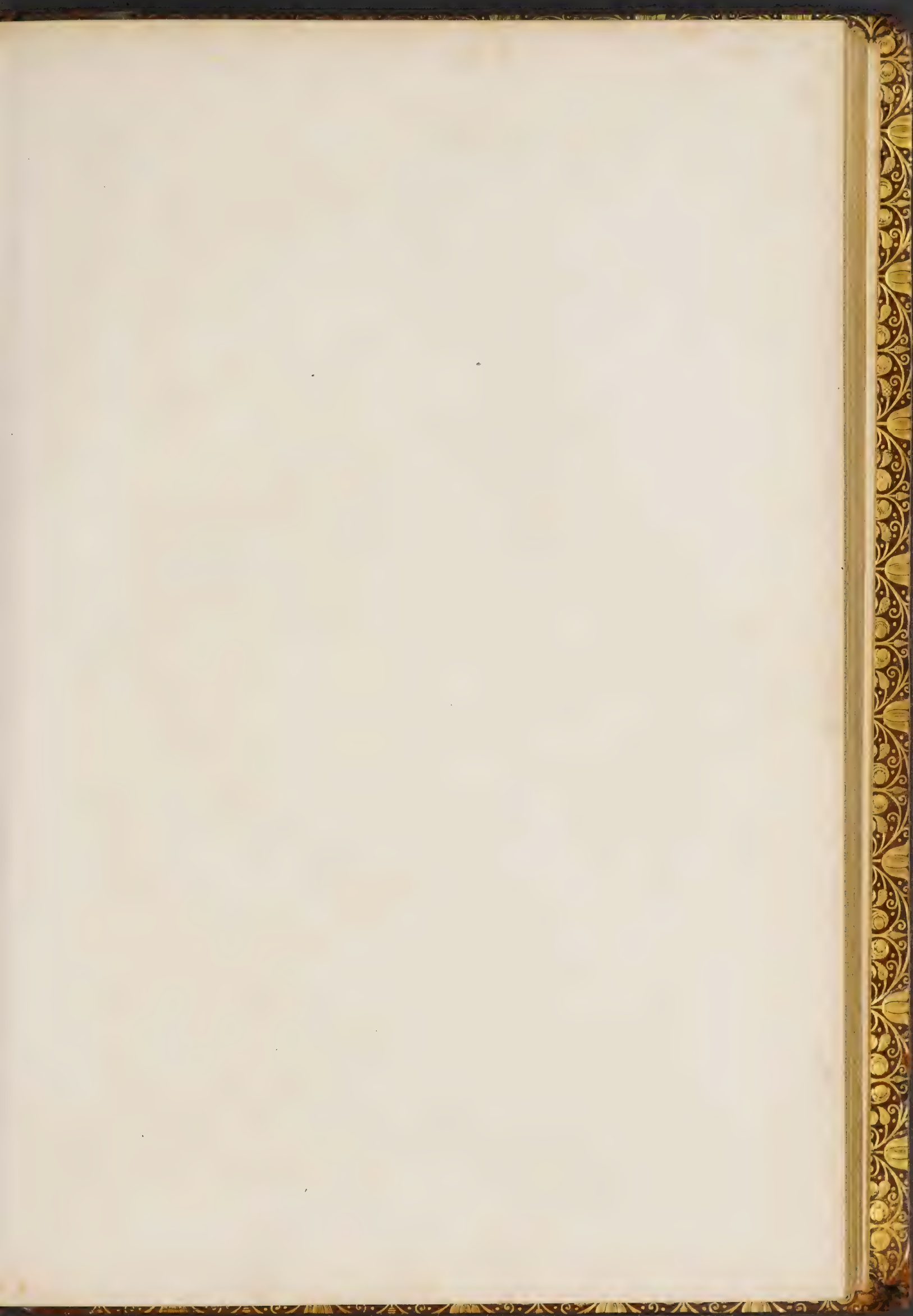


“ Quoth he, this SCHEME oth’ Heav’ns set,
“ Discovers how in fight you met
“ At KINGSTON with a MAY-POLE IDOL,
“ And that y’ were bang’d both back and side well ;
“ And though you overcame the BEAR,
“ The DOGS beat you at BRENTFORD FAIR ;
“ Quoth HUDIBRAS, I now perceive
“ You are no conj’rer, by your leave ;
“ That PALTRY STORY is untrue,
“ And forg’d to cheat such GULLS as you.
“ Not true, quoth he ? how ’ere you vapour,
“ I can what I affirm make appear ;
“ WHACUM shall justifie’ t’ your face,
“ And prove he was upon the place.
“ Nor have I hazarded my ART,
“ And neck, so long on the state’s part.
“ To be expos’d i’ th’ end to suffer,
“ By such a Braggadocio huffer.
“ Huffer ! quoth HUDIBRAS, this sword
“ Shall down thy false throat cram that word,
“ RALPHO, make haste, and call an officer,
“ To apprehend this STYGIAN sophister ;
“ Mean while i’ll hold ’em at a BAY,
“ Lest he and WHACUM run away, &c.

D

In

In the print engraved from this design, the artist has made few alterations, the most material is the introduction of an angry cat whose back has been raised by the terrific appearance of the braggadocio knight, an incident that perhaps in the minds of some persons may be thought to border on the extravagant: and to add terror to the character of Whacum, he has placed his hat in a falling position to give agitation to his figure, and to express the sudden shock he feels at Hudibras's resentment. In other points the drawing appears fully to have stood the test of criticism in the opinion of the artist.





Hogarth del.

Rosenburg sc.

Barricade the Rumpers at Temple bar

PLATE VI.

BURNING THE RUMPS AT TEMPLE-BAR.



“ That beastly RABBLE that came down
“ From all the garrets in the Town,
“ And stalls and shop-boards in vast swarms
“ With new chalk'd bills and rusty arms,
“ To cry the CAUSE up heretofore,
“ And bawl the BISHOPS, out of door,
“ Are now drawn up in greater shoals
“ To roast and broil us on the coals.
“ And all the GRANDEES of our members
“ Are carbonading on the embers ;
“ Knights citizens and Burgesses
“ Held forth by RUMPS of pigs and geese,
“ That serve for characters and badges,
“ To represent their personages,
“ Each bonfire is a funeral pile,
“ In which they roast and scorch and broil ;
“ And 'tis a miracle we are not,
“ Already sacrific'd incarnate
“ For while we wrangle here and jar,
“ W' are grylly'd all at TEMPLE-BAR.
“ Some on the sign post of an alehouse
“ Hang in effigy, on the gallows,
“ Made up of rags to personate
“ Respective OFFICERS of STATE.

The deviations from this design are but few, and those not very material.

The principal characters he has not disturbed, either in attitude or countenance. In the back ground, the bow window with a woman looking out of it, he has expunged, and has given to the house a flat, and more modern front.

On the label carried on a staff by one of the rabble, he has likewise added "Down with the rumps," and on another, "The covenantant."

The former inscription may be considered as an after-thought, as it does not appear in the early impressions of the plate.





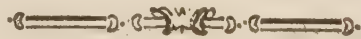
Hogarth del^t

Hudibras encounters the Skinnington

Meryot sc^d

PLATE VII.

HUDIBRAS encounters the SKIMMINGTON.



“ This said they both advanc’d and RODE,
“ A DOG-TROT through the bawling croud,
“ T’ attack the LEADER and still prest;
“ Till they approach’d him BREAST to breast:
“ Then HUDIBRAS with face and hand
“ Made signs FOR SILENCE; which obtain’d,
“ What means (quoth he) this devils PROCESSION
“ With men of ORTHODOX PROFESSION.
“ Are things of superstitious FUNCTION
“ Fit to be us’d in GOSPEL SUN-SHINE.
“ It is an ANTICHRISTIAN OPERA,
“ Much us’d in midnight times of POPERY:
“ Of running after self-inventions
“ Of wicked and prophane INTENTIONS;
“ To scandalize that SEX for scolding,
“ To whom the SAINTS are so beholden.
“ WOMEN, that left no stone unturn’d,
“ In which the CAUSE might be concern’d,
“ Brought in their children’s SPOONS AND WHIS-
TLES,
“ To purchase SWORDS, CARBINES, and PISTOLS;
“ Drew sev’ral gifted BRETHREN in,
“ That for the BISHOPS would have been,
“ Rubb’d down the TEACHERS tir’d and spent,
“ With holding forth for PARL’AMENT;
“ Pamper’d

“ Pamper’d and edify’d their zeal
 “ With MARROW-PUDDINGS many a meal ;
 “ And cramm’d ’em till their GUTS did ake ;
 “ With CAWDLE, CUSTARD, and PLUMB-CAKE,
 “ What have they done, or what left undone,
 “ That might advance the CAUSE at LONDON.
 “ Hay they ? — At that an EGG let fly —
 “ Hit him directly o’er the eye,
 “ And running down his cheek, besmear’d
 “ With orange tawny-slime his BEARD ;
 “ And straight another with his flambeaux,
 “ Gave Ralpho o’er the eyes a damn’d blow.

This drawing, on comparing it with the print engraved by our artist, appears either to have lost a part of the subject, or that he has added more to the print than he originally intended. Behind the man with the kettle on the right, he has inserted a house with a tailor and his wife looking out of the window towards a subject below, not of the most delicate nature. A boy holds a cat by the tail, in the act of throwing it amongst the cavalcade. He has likewise placed the husband behind the wife, back to back on the horse with a distaff in his hand, which is not
 in

in the drawing.' The horns too are decorated in the sketch before us which are not so in his print. There are likewise many less material alterations from the drawing which on a close inspection will be seen, and which tend to give additional value to the plates in this work, as they will point out to the curious admirer of the artist, the activity of his mind, and the anxious zeal he felt to render even this, his earliest undertaking as correct as possible, before it met the public eye.

SANCHO IN HIS GOVERNMENT.

This engraving presents a fac-simile of the original drawing in my possession in Indian ink, and the subject affords the artist an ample opportunity of exhibiting his talent for ludicrous and satirical composition. This design was most probably executed in the year 1727; about which period Coypel engraved, and published a set of prints on the same subject.

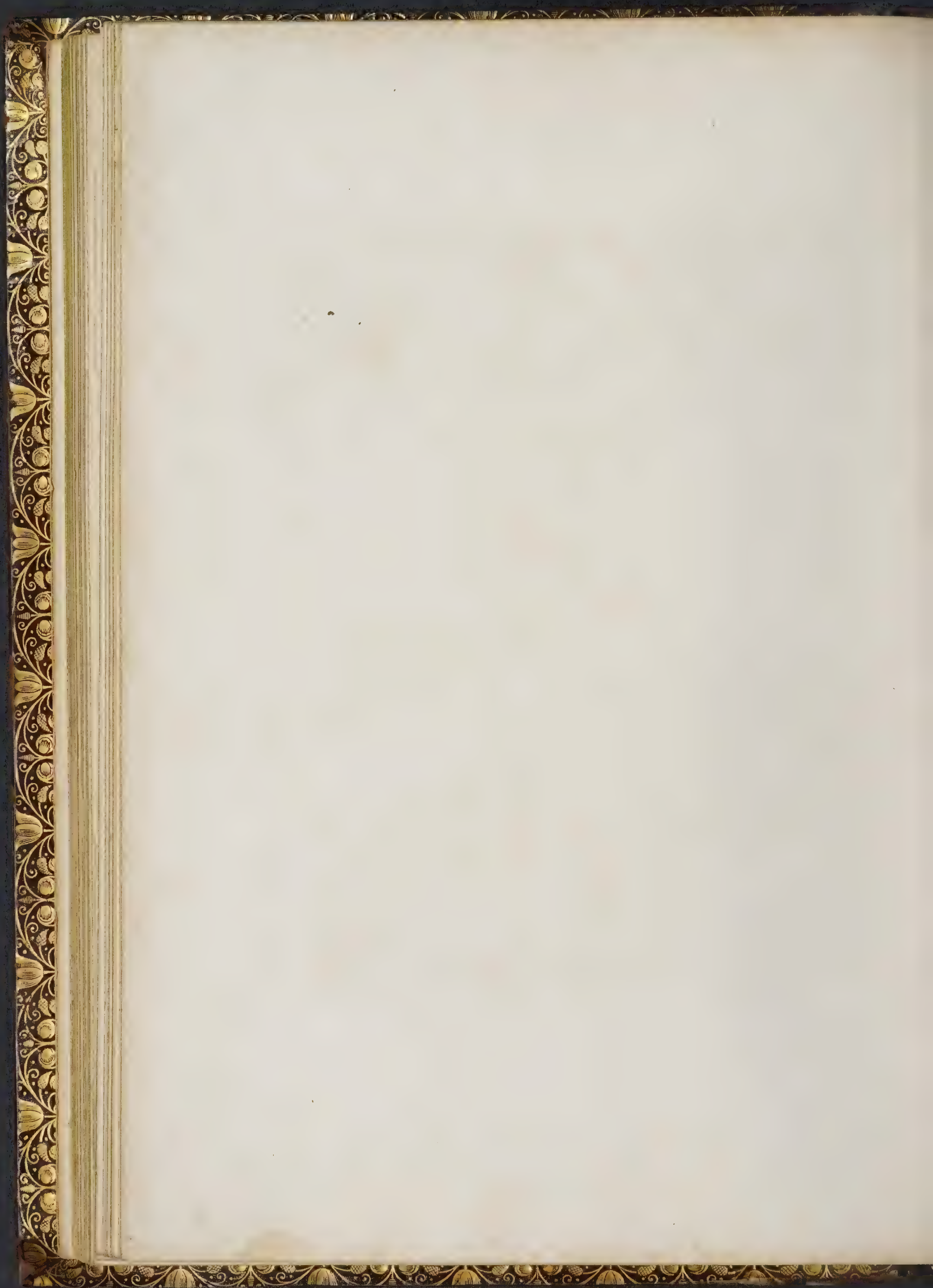
The plate etched by Hogarth was of the same size with this set, and was most probably sold with it. The original drawing is touched with infinite humour and spirit, and is decidedly superior to the engraving, just adverted to, though executed by himself. The face of the governor, was originally placed in a contrary direction, and was much inferior to the one here presented. A bit of paper was pasted over the first thought by the artist, and on it was designed



Hogarth del.

Reynolds scul.

*Sancho in his government.
from the orig.^l Drawing.
- Pub. for S. Ireland May. 1799.*



signed the head of Sancho as it now appears in the annexed plate. A good impression of the print engraved by Hogarth is become very rare; and is to be procured only at a very high price. This circumstance has operated with me, as one inducement to present it to the public in this work; and another and stronger inducement was to exhibit a facsimile of the admirable original.

In order to place the matchless talent of Hogarth for humour, in a proper point of view, it will be necessary to lay the text of his author before the reader, I shall therefore make no apology for citing the words of Smollet in his excellent translation of *Don Quixote*, since the aptness of such an illustration will atone for the space it occupies.

“ Sancho Panza was conducted to a sumptuous palace, in the great hall of which
 “ was a royal table most elegantly furnished:
 “ four pages presented him with water for
 “ his hands, then the music ceasing, he took
 “ his seat at the upper end of the table, which

E

“ was

“ was accommodated with one seat only, and
“ a cover for himself alone; while close by
“ him stood a personage, who afterwards
“ proved to be a physician, with a rod of
“ whalebone in his hand.

“ They removed a very fine white cloth
“ that covered the fruit and a great variety of
“ dishes: one who looked like a student said
“ grace; a page tucked a laced bib under
“ Sancho's chin; and, another person, who
“ acted the part of sewer, set a plate of fruit
“ before the governor; but, scarce had he
“ swallowed a mouthful, when the doctor
“ touching the said plate with his wand, it
“ vanished in a twinkling: the sewer pre-
“ sented him with another dish, which the
“ governor resolved to prove; but, before he
“ could finger or taste it, the plate being also
“ touched by the wand, one of the pages con-
“ veyed it away with incredible dispatch, to
“ the amazement of Sancho, who, looking
“ round him, asked if he must be obliged to
“ eat like a juggler, by slight of hand.”

“ To

To this interrogation, he of the wand replied: “ My Lord Governor must, in eating,
 “ conform to the use and customs of other
 “ islands where governors reside. I, my
 “ Lord, enjoy a salary as physician to the
 “ governors of this island, and take more care
 “ of their health than of my own; studying
 “ night and day, and considering the gover-
 “ nor’s constitution, that I may be able to
 “ cure him, in case he should be taken ill;
 “ but, the principal part of my office is to be
 “ present at his meals, when I allow him to
 “ eat what I think will agree with his com-
 “ plexion, and restrain him from that which
 “ I conceive will be hurtful and prejudicial to
 “ his stomach. I therefore, ordered the fruit
 “ to be removed, because it is dangerously
 “ moist; and, likewise, commanded the other
 “ dish to be conveyed away, because it is ex-
 “ cessively hot, as containing a number of
 “ spices which create thirst, and copious drink-
 “ ing drowns and destroys the radical mois-
 “ ture, which is the essence of life.” “ By

“ that way of reasoning, said Sancho, that
 “ there dish of roasted partridges which seem to
 “ be very well seasoned, will do me no harm.”
 To this hint, the physician replied : “ of these
 “ my lord governor shall not eat while there
 “ is breath in my body.” “ And pray for
 “ what reason? said the governor. Because
 “ our master Hippocrates, the north star and
 “ luminary of physic, expressly says in one of
 “ his aphorisms, *omnis saturasio mala, perdix*
 “ *autem pessima*; that is, all repletion is bad,
 “ but that with partridge worst of all.” “ If
 “ that be the case, said Sancho, good Mr.
 “ Doctor, pray examine all the messes on the
 “ table, so as to point out that which will
 “ do me least harm and most good, that I
 “ may eat without fear of conjuration; for,
 “ by the life of the governor, and as God shall
 “ prolong it! I am ready to die of hunger;
 “ and to deny me victuals, even though signor
 “ doctor should prescribe fasting, and say a
 “ thousand things in its praise, will, instead
 “ of preserving my health, deprive me of life
 “ entirely.”

" entirely." " Your lordship is very much
 " in the right, replied the physician : and, to
 " begin, I would not have you touch these
 " ragood rabbits, because they are a sharp-
 " haired food : of that veal, indeed, you might
 " pick a little, if it was not roasted ala daube ;
 " but, as it is, touch it not." The dish that
 " smoaks yonder, said Sancho, seems to be an
 " olla podrida, and considering the variety of
 " ingredients of which these ollas are com-
 " posed, surely I cannot fail to light on some-
 " thing that will be both savoury and whole-
 " some." " Absit ! cried the physician, far
 " from us be such a thought. There is not
 " a more pernicious nutriment upon the face
 " of the earth : leave your ollas to canons,
 " rectors of colleges, and country weddings ;
 " but, let them never appear upon the tables
 " of governors, where elegance and neatness
 " ought to reign.

" What I would advise my lord governor
 " to eat at present, in order to preserve and
 " corroborate his health, is about an hundred
 " confected

“ confected wafers, and a few thin slices of
 “ quinces, which will sit easy on his stomach,
 “ and assist digestion.”

“ Sancho hearing this prescription, threw
 “ himself backwards in his chair, and sur-
 “ veying the physician from head to foot, he
 “ asks in a grave and solemn tone what was
 “ his name and where he had studied ? which
 “ being told—he exclaimed—“ Hark ye
 “ then, Mr. Doctor Pedro Positive de Bode-
 “ ill, native of Snatchaway, which is on the
 “ right hand as we go from Caraquel to Al-
 “ modobar del Campo, graduate of Ossuna,
 “ get out of my presence this instant, or by
 “ the body of the sun ! I will snatch up a
 “ cudgel, and beginning with you, employ it
 “ in such a manner as not to leave a physician
 “ on the whole island ; of those I mean who
 “ are ignorant fellows ; as for the learned,
 “ virtuous, and discreet members of the fa-
 “ culty I will place them on my head, in token
 “ of respect, and honour them as things di-
 “ vine. But I say again, begone, Doctor
 “ Pedro

“ Pedro Positive, or positively I will take up
“ this chair on which I sit, and make imme-
“ diate application to your skull; and, should
“ I be called to account for it, when I resign
“ my government, I will exculpate myself by
“ proving that I have done service to God, in
“ slaying a wicked physician, who was a scan-
“ dal to the commonwealth. Let me have
“ something to eat therefore, or take back
“ your government; for, a post that will not
“ afford victuals, is not worth a peasecod.”

Quitting this subject of real humor, in which Hogarth has exhibited strong powers both of mind and pencil, it is with concern we are obliged to recur to a work of so inferior a quality as the following print which was designed by him for some bookseller about the same period with the former. For this engraving we have reason to believe he was rewarded with little more than the value of the copper.

FROM

FRONTISPIECE

TO LEVERIDGE'S SONGS.



This collection of songs was published in two volumes in the year 1727. There is no doubt of the original frontispiece, from which this is copied, nor of the ornamental borders to the title page, being designed and executed by Hogarth.

They bear a close resemblance to the rest of his earlier productions, both on plate and copper. The present effort affords no striking subject for minute criticism. The lady is represented in the act of addressing Venus and Bacchus, in behalf of Leveridge's productions : and Cupid is exerting all his little arts and blandishments, to induce his mother to listen favorably to the request of her earthly votary. As for the deities, themselves they are
sitting



Hogarth inv.

Jane Lee.

Frontispiece to LEVERIDGE'S Songs.

Pub. for S. Ireland May 1. 1799.



sitting on the clouds in a state of indifference and apathy about the business.

The style of the engraving, is obviously characteristic of the manner of Hogarth, and although the print does not bear his name, yet as a scarce and early production of the artist, it demands a place in this collection. An original impression was sold to the late Earl of Exeter by John Ireland,* for the enormous sum of five guineas.

* A dealer in Hogarth's prints in Westminster.

CONCERT TICKET.



This is another of the few prints introduced into this work merely as a copy. Nor would it have obtained a place here, but, that like the former, it is become so very scarce, as not to be attainable by the general collectors of Hogarth's works. The original was designed by him, but engraved by Vandergucht. No doubt can exist, as to its authenticity, although an explication of the subject cannot at this distance of time be given, and perhaps if the allusions had been discovered, they would have been little worthy of notice. An attempt to drag from oblivion a temporary topic, conveying no instruction, and illustrating no truth, is idle, and superfluous.

Yet if a conjecture may be hazarded, the
persons



Mary's Chappel

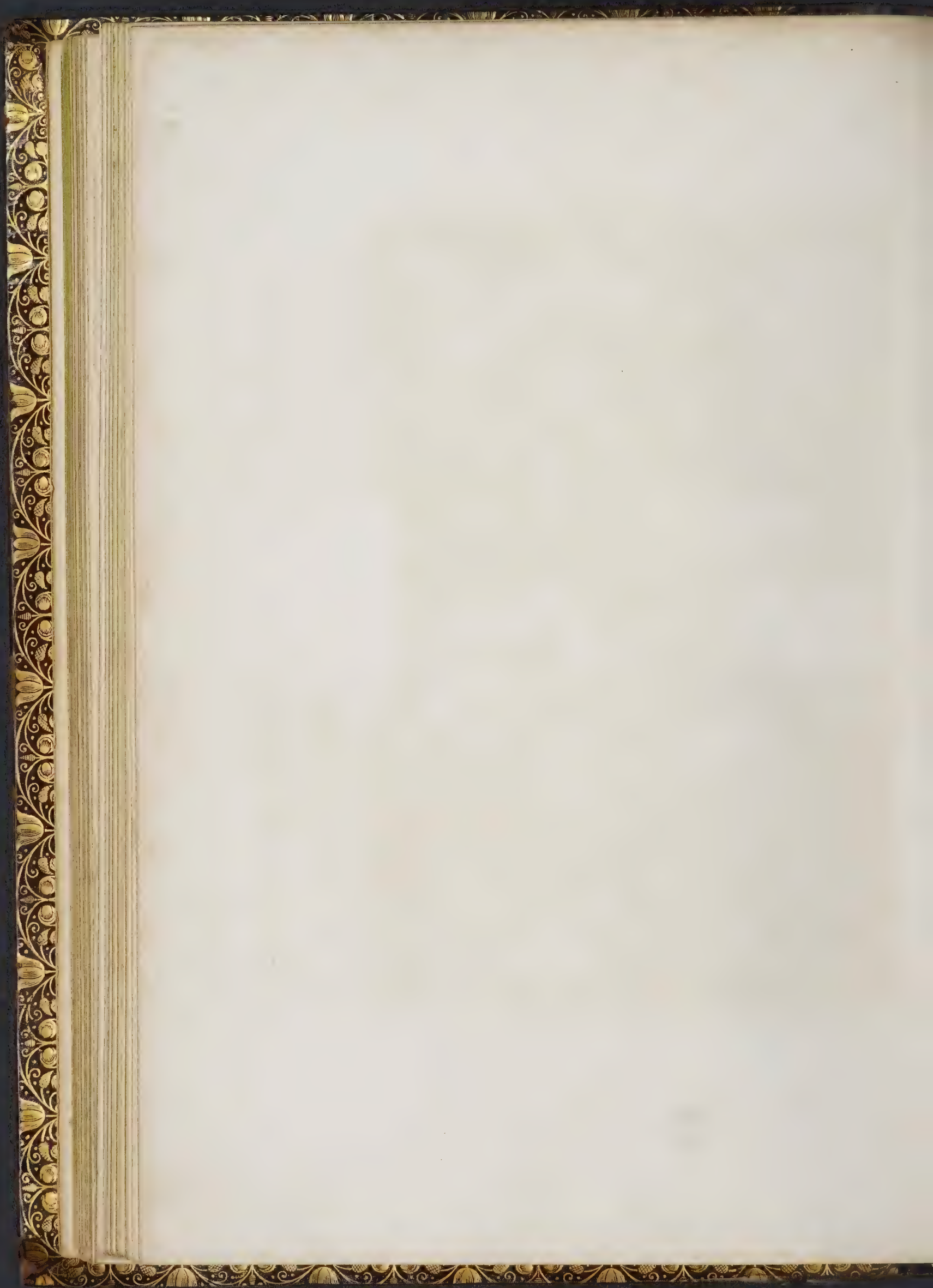
W. Hogarth's Son.

Five at Night -

Jane L. L. L.

CONCERT TICKET.

Pub. for S. Ireland May 1. 1799.



persons are most probably portraits. For it is to be observed that there is a serious air in the manner and countenances of the parties. As Hogarth was probably employed as an artist upon this subject, he was under the necessity of curbing his disposition to satire on this occasion ; a disposition, which as he has done before, he might have here peculiarly gratified, in placing the gentlemen of the bow, and fiddle, in ludicrous, and ridiculous situations.

In the humble occupation of engraving plates for booksellers, in which we here find this great artist, we are naturally led to suppose that he eagerly turned his thought at a very early period towards some more lucrative and congenial branch of his profession. The one that suggests itself to our minds, and which we have strong reason to believe he practised, was that of sign-painting. Of this circumstance I was informed some years ago by the late C. Catton, Esq. R. A. the friend and intimate of our artist. In confirmation of

this authority, I lay before the public the annexed print, from a very excellent sketch in oil, of the same size which I presume was intended for a card or shop bill, for the purpose of publishing to the world his profession as a sign painter; and it is more than probable that he intended the figure which is represented as pointing to the picture, and addressing itself to the bye-standers, as a portrait of himself. The inscription beneath the picture of William Hogarth painter, evidently demonstrates that it was intended as a

DESIGN FOR A SHOP BILL.

The introduction of St Luke, as the patron of painters, with the head of the bull, is a subject not uncommon among sign-painters, and I have no doubt but that this was an attempt to exhibit his talent in that line.

Should it be thought a degrading employment, it ought to be recollected that at that time

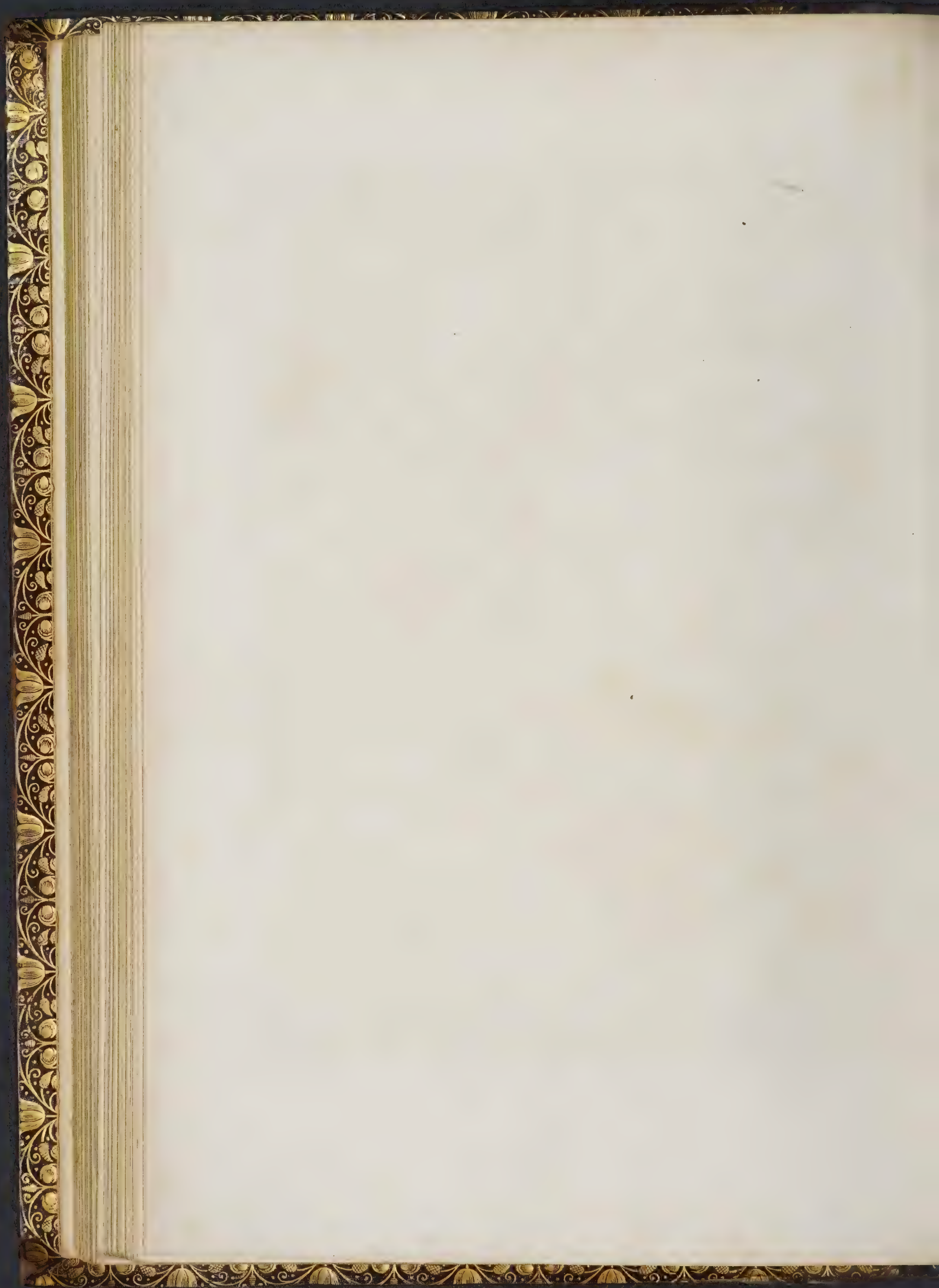


Designed by W. Hogarth.

Engraved by J. Smith.

Design for a Shop Bill.

Published by S. B. L. and A. M. 1741.



time signs were in general use, and as liberal prices were paid for them, their execution was frequently committed to the hands of very eminent artists.

Besides Hogarth has himself confessed the difficulties he had to contend with, before he was established in his business, and it is a fact which is indisputable, that before he had served his apprenticeship as an engraver on plate and metal, he produced many specimens of talent as a painter in oil colors.

There is no slight probability therefore, that the early efforts of our artist would have been directed towards that branch of his profession, which was most lucrative. Many of the signs which were formerly suspended in different parts of the metropolis over the shops of tradesmen, were confessedly works of uncommon merit. The specimens of Hogarth in this walk of his profession, have for the most part perished in the general wreck of those discarded ornaments: and the more dignified efforts of his genius, as may be naturally
sup-

supposed, have tarnished these subordinate offsprings of his fancy from the public attention.

SIGN FOR A PAVIOUR.

Amongst these inferior works of Hogarth, the specimens I have here presented to the public, are no unfavorable criterion of the universality of his talents. I have given both sides of the sign, which evidently represent paviour's at work; and denote the use to which it was applied.

They are painted on a thick piece of mahogany, which had been divided with a saw, before they came into my possession. From the dome in the back ground, it seems that the subject is taken from a spot near St. Pauls; but the alterations that have taken place in the course of years in the buildings of our metropolis, render it impossible to trace any very minute resemblance.

The colouring of these pictures is bold,
and

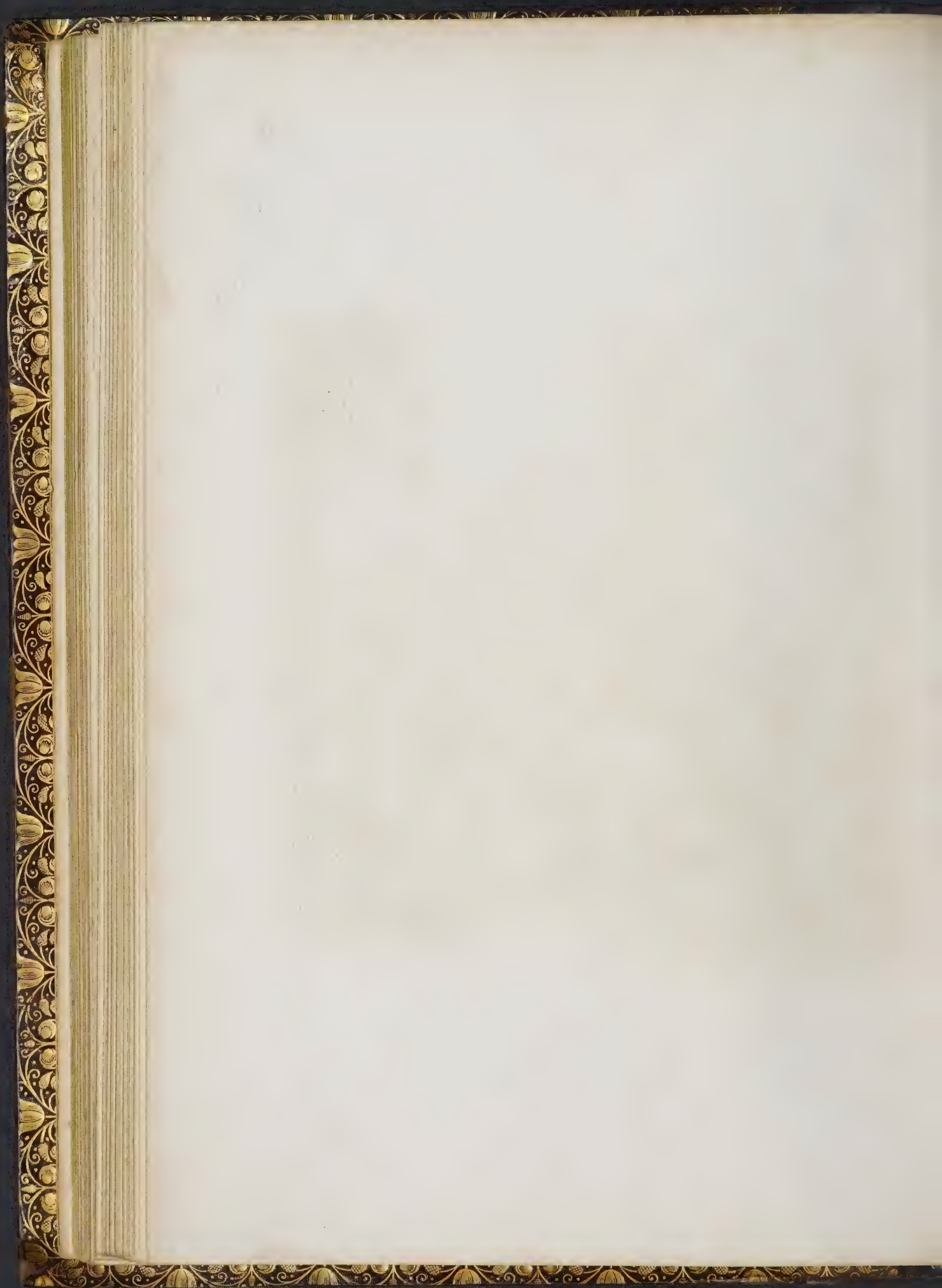


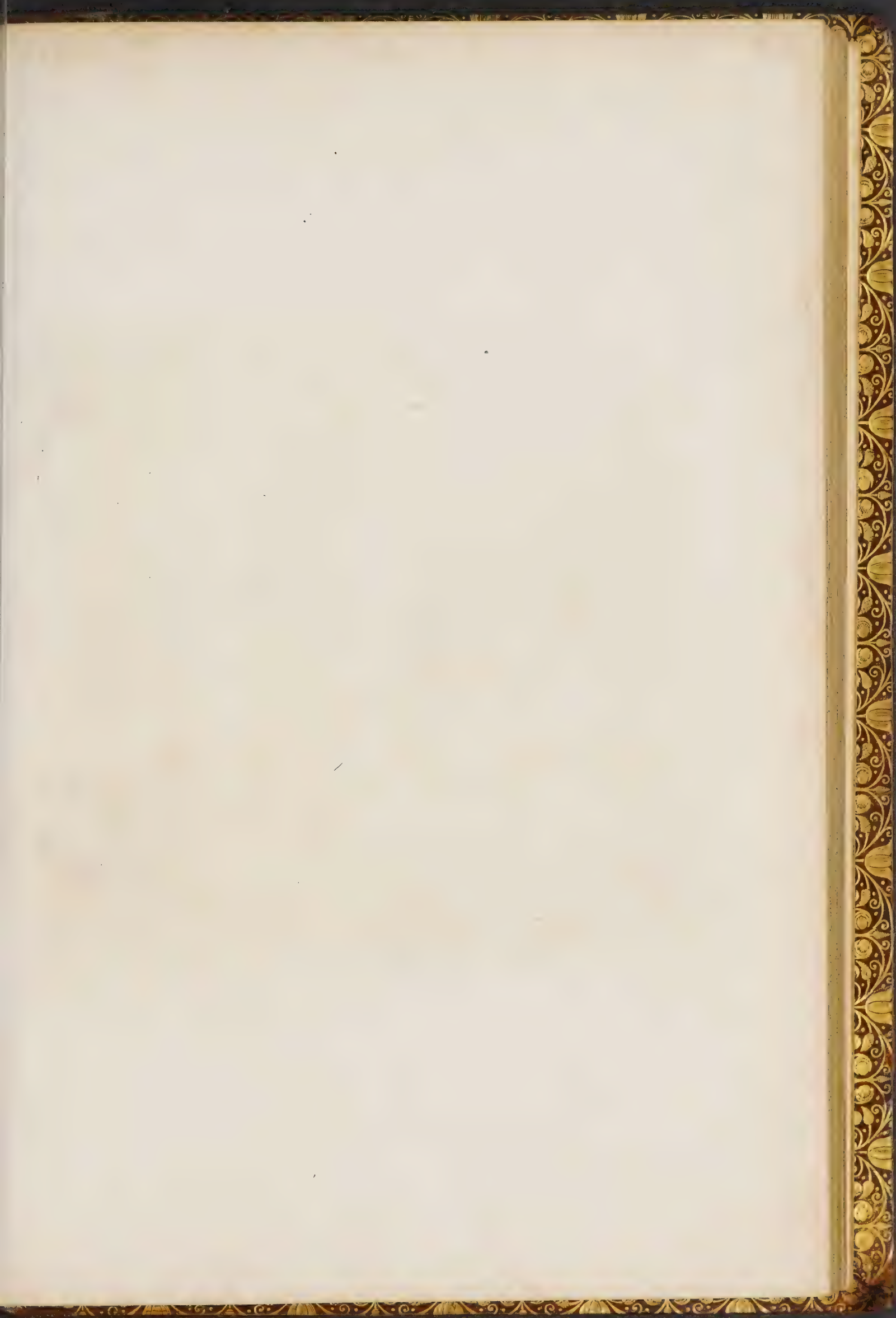
10. 17th June. 1799.

J. I. R.

Sign for a Paviour.

Pub. for S. Ireland May 1. 1799







H. Smith sculp.

J. J. P.

Sign for a Paviour.

Pub. for S. Ireland May 1. 1799.

and they bear touches which indicate the pencil of no inferior artist, though occupied on subordinate and humble objects of his art. The originals were purchased by me of a Mr. Rahn about five years ago, are now in my possession, and universally allowed to be genuine. It is no slight corroboration of this opinion, that a decided judgment in favor of their originality was pronounced on them at the time Mr. Rahn purchased them by a gentleman, whose name I have before mentioned, and who was a very competent judge of our artist's productions; I mean the late Mr. Catton. That Hogarth had some concern in the ludicrous exhibition of signs projected in 1762 by Bonnel Thornton, and displayed in Bow-street, Covent Garden, is generally admitted. Among others, No. 1, in the catalogue published at that time, exhibited the head of Hogarth himself. No. 53 and 54 the heads of the emperor of Russia and the queen of Hungary: two other signs of a Saracen's head and that of Queen Anne, with their
tongues

tongues lolling out at each other: over them a great wooden bell, with this inscription, " The present state of Europe."

I have no doubt that these heads underwent some alterations from Hogarth, who gave a significant leer to the eyes, by which they were made to cast very humourous glances at each other. The late George Colman, Esq. frequently related this circumstance; an authority which is unquestionable, when it is considered that he lived in habits of intimacy with the painter, and was concerned with Bonnel Thornton in drawing up the catalogue.





Hogarth pinx.^t

C. Apostool sculp.^t

LAVINIA FENTON, afterwards
DUTCHESS of BOLTON.

Pub.^d for S. Ireland June 1, 1797.

LAVINIA FENTON,

AFTERWARDS DUTCHESS OF BOLTON.

In the present undertaking, I have not affected to arrange the prints which are inserted in it, with the exactness of chronological order; but I have endeavoured to distribute them in such a manner, as to diversify the work as much as possible.

The portrait of Lavinia Fenton is most undoubtedly a very early production of Hogarth. Indeed the date of it may be nearly ascertained, from the probability of its having been painted, when Gay's Beggars Opera first attained its popularity on the English stage.

Miss Fenton it is well known was the dramatic heroine of the piece: and it is most probable, that notwithstanding its intrinsic merit, and the original character and humor, with which it abounds, it was in a great mea-

G

sure

sure indebted to the talents of this actress for the success, which it met with.

Her attractions both in point of figure, and musical powers were so fascinating, that it seemed doubtful, whether the applause of crowded audiences were bestowed on the drama, or on the beautiful, and interesting female, that personated its principal character.

It would be superfluous to discourse concerning the merits of the portrait. It is a sufficient panegyric to remark, that it is finished in the best manner of our artist. The countenance is composed of a combination of features, united together with the exactest symmetry, and proportion.

There is also a peculiar sweetness of expression in the eyes, which at once indicate a more than ordinary portion of vivacity, and penetration.

It is only natural to suppose, that these external advantages united to an uncommon share of natural wit, should have contributed

to,

to make her an universal favorite with the public. Perhaps the digression will be pardoned me, if I give the reader a short sketch of the most material incidents in her life. It is impossible not to feel some curiosity concerning a character, which had arrived at so high a degree of celebrity at the period, when she flourished, in the annals of beauty and gallantry; especially also as she experienced one of those vicissitudes of fortune, which very rarely occurs in the course of human affairs.

Lavinia Fenton was born in the year 1708. She was the reputed daughter of a Mr. Beswick, a lieutenant of a man of war. Not long after the birth of Lavinia, her mother married a man of the name of Fenton, who opened a coffee-house in the vicinity of Charing-Cross. Almost in infancy, this young lady discovered a very uncommon talent for music, and a voice singularly melodious. Her parents spared no diligence, nor expence, to improve the powers, with which nature had en-

duced her, and which, as they imagined, might at some future period, contribute most materially to her advancement in life. Her talents were soon known to the then manager of the Haymarket Theatre; and accordingly in 1726 she made her first appearance on that stage in the play of the Orphan.

With the natural gifts of a powerful voice, an attractive figure, and a retentive memory, she was soon considered as a very useful actress, and obtained from the town the most liberal marks of applause and admiration. At that time, it was no uncommon thing, for popular players, to receive presents of considerable value from persons of rank, who were gratified with their performance; and it is not surprizing, that a young lady, so generally admired as Miss Fenton, should receive the most liberal marks of munificence. From her situation, she was exposed at the same time, to the attentions of the principal men of gallantry of the day. Amongst others, who professed themselves her admirers, she was persecuted

secuted by the importunities of a young man of rank and fashion, who in a style and manner, that wounded the delicacy of her feelings, entreated her to retire with him into the country. Fond of admiration, habituated to public life, and in the first dawn of her youth, it is easy to imagine that Lavinia would feel no great predilection for rural retirement, on the terms proposed to her. Her repugnance to the country she is said to have expressed upon this occasion in some spirited lines still extant, but which overflow with so much of that gallantry, and libertinism of diction, that characterized the time she lived in, that I forbear to insert them.

It seems that not long after she had poured forth the effusion of gallantry I have alluded to, and which was rapidly circulated, and eagerly sought after by the town, she appeared in a character, not very unsuitable to the author of such a composition: that of Cherry in the *Beaux Stratagem*. Her powers were so fascinating in her performance of this character,

character, that all the men of wit and spirit of the time were competitors for her favors, and contended together in a sort of emulation to please, and gratify her. The reputation she had already acquired, was a powerful inducement to Rich, to engage her at his Theatre in Lincoln's-Inn-Fields. She accepted his offer of a salary of fifteen shillings a week, which was soon after doubled, on her appearance in the Beggars Opera. And in this character she displayed such strong powers both vocal, and dramatic, that she attained in the Theatrical world the highest consummation of fame.

This seems to be the æra of the remarkable good fortune, which she met with. Gay, in a letter to Swift, dated July 6, 1728, says, “ The
 “ Duke of Bolton has run away with Polly
 “ Peachum, having settled 400l. a year upon
 “ her during pleasure, and upon disagreement
 “ 200l. a year.”

She lived with this nobleman for twenty-four years, and became his wife in 1751, on
 the

the death of his dutchess. She held this dignity nine years; died in 1760, and was buried at Greenwich. During her connexion with the Duke, she never forfeited the estimation in which her character was held; and in her conjugal state, supported the duties of it with propriety, and decorum. I shall close this brief account of this very extraordinary lady in words, for the insertion of which I need not make any apology, when I remark that they are those of Dr. Joseph Warton in a note to one of Swift's letters addressed to Gay.

“ She was very accomplished; was a most
 “ agreeable companion: had much wit, and
 “ strong good sense, and a just taste in po-
 “ lite literature. Her person was agreeable
 “ and well made, though she could not be
 “ called a beauty. I have had the pleasure
 “ of being at table with her, when her con-
 “ versation was much admired by the first
 “ characters of the age, particularly the old
 “ Lord Bathurst, and Lord Granville. Quin
 “ thought the success of this opera so doubt-
 “ ful,

“ful, that he would not undertake to play
“the part of Macheath, but gave it up to
“Walker. And indeed it had like to have
“miscarried and been damned, till Polly sung
“in a most tender, and affecting manner the
“words,

“For on the rope that hangs my dear,
“Depends poor Polly’s life,”

“This is the air, that is said irresistibly
“to have conquered the Lover who afterwards
“married her.”

ROSA-





Rosamond's Pond.

Pub.^d for S. Ireland May 1. 1799.



Plat. 22. Fig. 1.

View of the City of London from the River Thames, looking towards the Tower of London.

and characteristic indications of the artist's humor, and what renders them peculiarly interesting is, that they are memorials of the costumé of the times, in which the personages represented in the picture lived.

The spot where Rosamond's Pond stood, was at the south-west corner of St. James' Park; and it was not filled up till within the last thirty years.

It appears that our laughter-loving monarch Charles the second had formed a more than common attachment to this spot. He planted an avenue of trees, and built an aviary near it, and from the circumstance of the bird cages having been suspended on the branches of the trees, the present name which it bears, that of the Bird-cage Walk was derived. Cibber in his apology for his life, says, " that he has often seen that
 " merry Monarch in the act of feeding his
 " ducks in this pond, and playing with his
 " dogs amidst crouds of spectators; diver-
 " sions

“ sions with which the king was peculiarly
“ gratified ;” and which he adds “ made the
“ common people adore him, and consequent-
“ ly overlook in him, what in a prince of a
“ different temper, they might have been out
“ of humor at.”

It is a curious fact that Charles conferred on Rosamond's Pond, or Duck Island, as it was called, an extraordinary dignity, by erecting it into a government, of which the celebrated M. de St. Evremond was appointed governor, with a considerable salary annexed to the office.

This retreat was at that period equally celebrated for those assignations of gallantry, to which in large and populous towns, retired spots are so very favorable, as well as for its having been resorted to as the last refuge of despairing lovers, who found in the friendly waters of this pond an asylum from the afflictions, that haunted them. It should seem, that it was frequently used for the latter

H 2 purposes

purposes, from a passage in the *Country Wife of Wycherly*, where Belville and Moody are alluding to this subject.

Belville. Shall I shew the young gentleman Rosamond's Pond?

Moody. You may visit Rosamond's Pond, Sir, if you will, and the bottom of Rosamond's Pond?

I shall now endeavour to illustrate the merits of Hogarth in a new and very important branch of his art, I mean in the class of conversations in a small size, on which subjects I do not remember to have seen any engravings laid before the public. In this line of his profession, Mr. Horace Walpole has justly characterized his merit and genius in the following remark, " His facility, in taking a
 " likeness, and the method he chose of painting families, and conversations in small,
 " then a novelty, drew him prodigious business for some time. It did not last, either
 " from his applying to the real bent of his
 " dispo-

“ disposition, or from his customers apprehending that a satyrist was too formidable a confessor for the devotees of self-love.”

There is no doubt, I apprehend, from this remark of Mr. Walpole's, that Hogarth was the first painter who aimed at this style of painting: and from what the same gentleman says, namely, “ that in his conversation portraits he was imitated by Phillips, a young man who acquired great business :” there can be no doubt that the success of Hogarth in this interesting style, encouraged others to imitate him. But servile imitations generally fall short of the perfections to which they aspire. So it proved with his imitator Phillips, some of whose productions I have seen, and which in my judgment were in every respect inferior to his great original.

As I have the good fortune to have several specimens of Hogarth's productions in this style in my possession, I shall introduce into this work such of them as are best adapted to shew his talent in that line; In most of these

these productions there is, if I may be allowed the expression, a species of dramatic excellence exhibited, in as much as each of the persons represented seems to have an appropriate character allotted to him.

The earliest specimen of his talent in this branch that I have seen, is that now presented to the public on the subject of the late

THOMAS RICH, ESQ.

AND HIS FAMILY.

The original picture I purchased some years ago with incontestible evidence of its being a genuine production of our artist, and of its containing the portraits of that family.

This evidence, established by the best information that could be attained, is strongly corroborated by a quotation which has appeared in a work lately published, and is said to contain copies of some original papers in Hogarth's hand-writing; in that work under
the

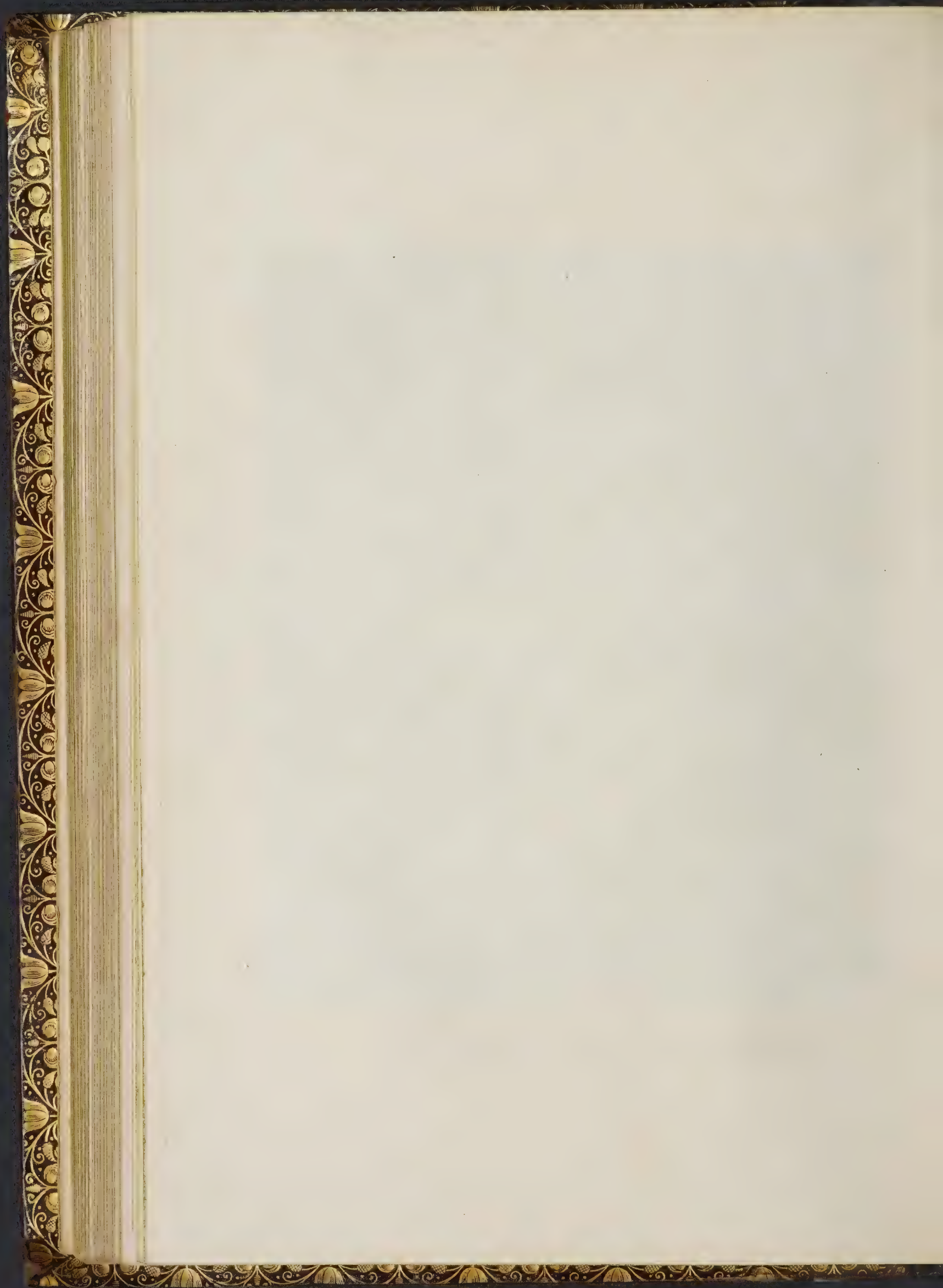


Hoparth del.

T. Ryder sc.

Tho: Rich Esq: and family.

Pub. for S. Ireland May 1. 1799.



the title of " An account taken January 1, 1731, of all the pictures that remain unfinished. Half payment received." The first article runs thus, " A family piece consisting of four figures for Mr. Rich, 1728." This gentleman was formerly patentee of Covent Garden theatre, his portrait here introduced, although unfinished is said to have been a good likeness.

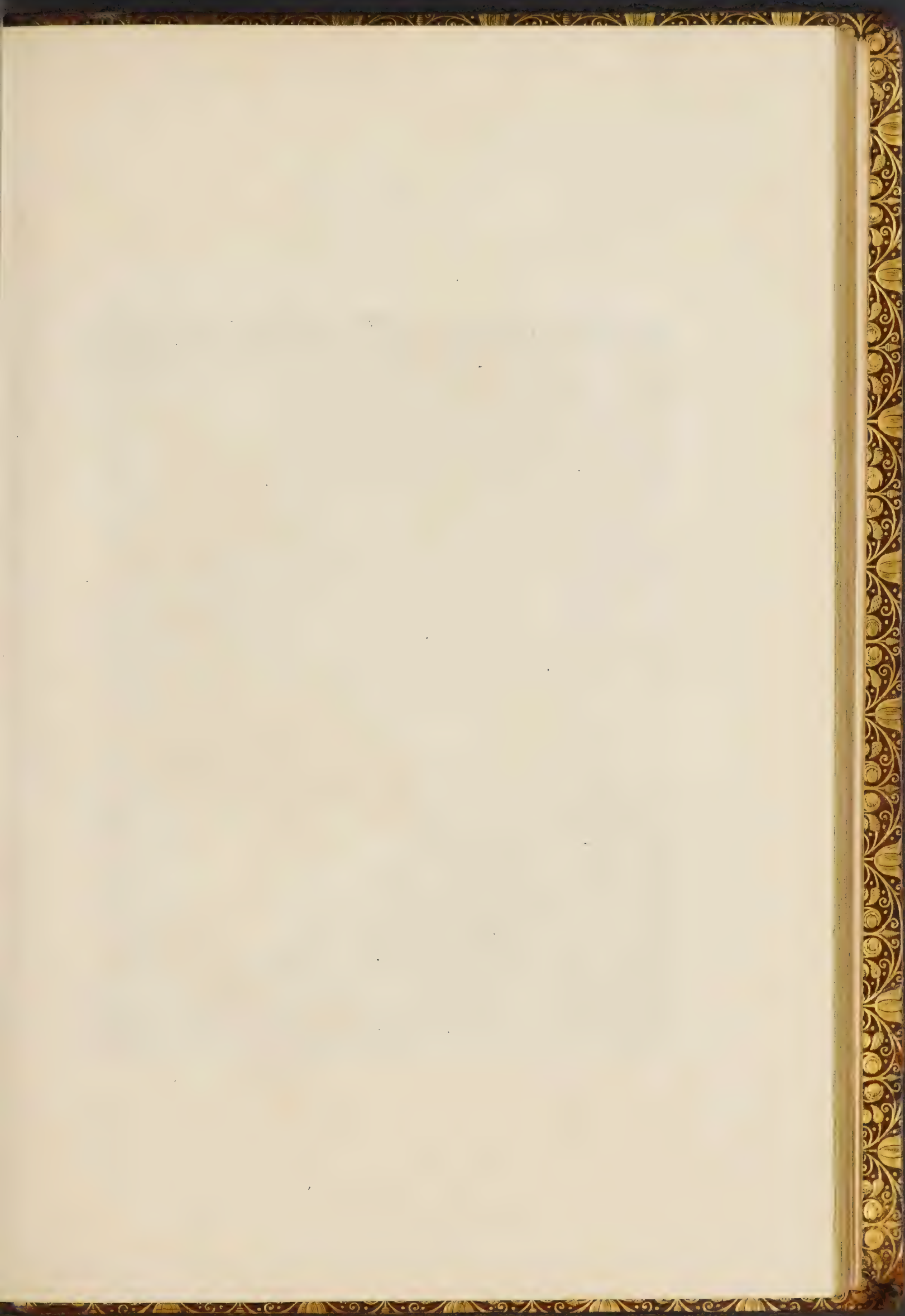
Mrs. Rich is here represented, with a child in her arms and another at her knee, the other lady sitting near her, I cannot identify but I have reason to believe it is that of her friend Mrs. Cock.

Mr. Rich had five daughters, the eldest was a Mrs. Bancroft, the next the present Mrs. Beard; whose portraits are most probably the two introduced into this picture.

The infant (as was frequently the custom with artists) was most probably not considered as an object to be paid for in the group, which accounts for their being only four figures mentioned in his charge. The
size

size of this picture is fourteen inches and a half, by twelve and a half.

It would be matter of some curiosity, to ascertain at what value the labors of the artist were appreciated at that period ; And it is much to be regretted, that none of those who have arrogated to themselves the office of illustrating his life, should have discovered the prices he received, which there is however every reason to believe were very low. We are told from his own manuscript that “ when
 “ he commenced painter of small conversation
 “ pieces, from twelve to fifteen inches, he married.” If therefore the period at which this picture was painted can be relied on, it ascertains the time of his marriage in 1728, not in 1730, as his biographers have stated. We find him on the same authority just quoted, to have been much disappointed with this branch of his art, although he is allowed to have had no rival. He observes that “ tho’
 “ it had novelty, it succeeded but for a few
 “ years. And though it gave somewhat more
 “ scope





Hogarth pinx.

Stetson sculp.

Gov.^r Rogers & family

“ scope to the fancy, was still but a less kind
 “ of drudgery.” He then assigns his motives
 for embracing this new species of painting.
 “ The reasons which induced me to adopt
 “ this mode of designing were, that I thought
 “ both writers and painters had, in the histo-
 “ rical style, totally overlooked that inter-
 “ mediate species of subject, which may be
 “ placed between the sublime and grotesque ;
 “ I therefore wished to compose pictures
 “ on canvas, similar to representations on
 “ the stage ; and farther hope, that they
 “ will be tried by the same test, and criti-
 “ cised by the same criterion.” The next
 specimen I shall introduce, and which will
 follow in point of date is that of a

GOVERNOR ROGERS AND FAMILY.

This gentleman was governor of the Isle of
 Providence, a colony of New England, as ap-
 pears from a map of that place held up to him
 by his son. The head of the daughter in the

I

original

original is worthy of very minute attention : it displays a chastity and precision of taste, which reminds us very forcibly of the best manner of the most celebrated among the Flemish artists. Those of the father and the son, are evidently left in an unfinished state ; but their draperies are most scrupulously and delicately finished ; and at the same time convey that idea of “ *curiosa felicitas*,” which Petronius applies to Horace, and which is the prevailing characteristic of Hogarth’s finished labours. The distant view of the sea, and the vessels riding on its surface, which are presented in the back ground, are as highly finished and as freely touched as if from the pencil of Vandevelde. Nor are the subordinate parts of the picture, namely the globe, the fruit, and the little dog lying at the feet of the lady, less worthy commendation. They must convince us, even if we did not draw the inference from the other works of Hogarth, that he had an eye, that could comprehend the grand, and penetrate to the minute

nute parts of nature, and that he had combined with an intimate knowledge of her, a vast and extensive acquaintance with the best and most consummate efforts of art.

On a shield suspended on the castle at the extremity of the picture is painted the motto "Dum spiro, spero," with the date annexed, 1729.

It is no unlikely conjecture, that his success in these small conversation pictures, animated him to those attempts in the humorous and satirical department of his art, which afterwards conferred so distinguished a celebrity on his name.

For I think we may trace in these productions, insignificant as they may be deemed in comparison with the subsequent works of his pencil, the first germ, and principal as it were of that easy humor and happy fancy which displayed itself in his *Harlot's Progress*, and other works produced about this period. To illustrate this opinion more fully, I shall present to the public in the next plate, an en-

graving from a picture of our artist, in which he has displayed still higher excellence than in either of the preceding ones. The original picture from which it is engraved, is in the possession of Abraham Langford, Esq. of Highgate by whose favor I am enabled to present a copy of it in this work. In that gentleman's family, it has been ever since it was painted, and is now in as high preservation as when it left the easel. I have placed this conversation after one that was certainly painted at a much earlier period, as it contains part of the same family. On comparing the portrait of Mr. Rich in this print, with the former there will be found a difference of full twenty years in his age; I therefore conjecture that this picture was painted about the year 1750. He died at an advanced age in the year 1761. The scene represents a favorite spot in the garden of the late Thomas Rich, Esq. at his Villa, at Cowley near Uxbridge. That gentleman is represented sitting in an easy and natural attitude, in the front of the



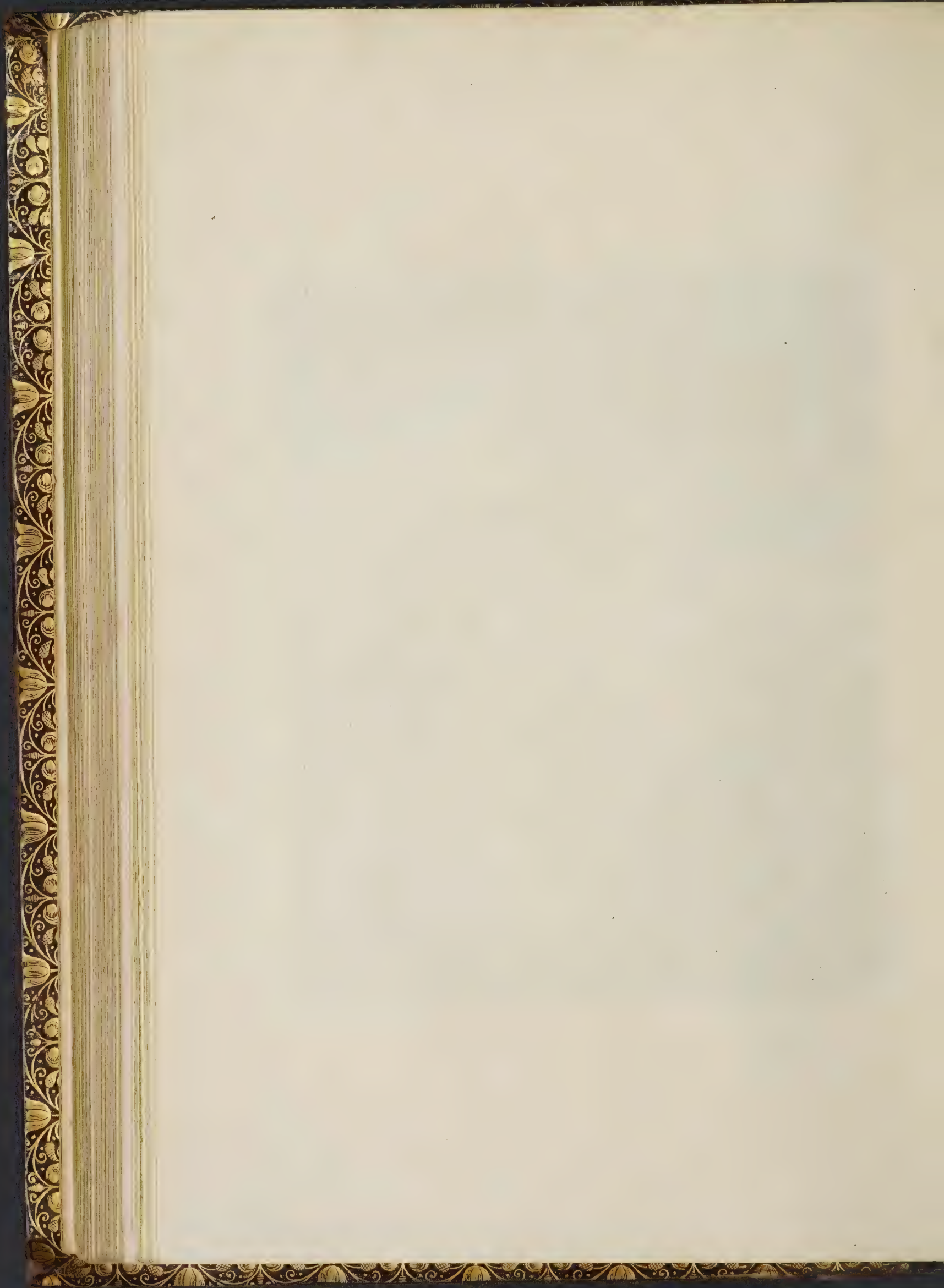
H. G. 1741

St. John's

Garden Scene at Cowley the residence at the late Tho^s Rich Esq^r

Dedicated to Abr^m Langford Esq^r by his very obed^t & obliged Serv^t

Sam^l Johnson

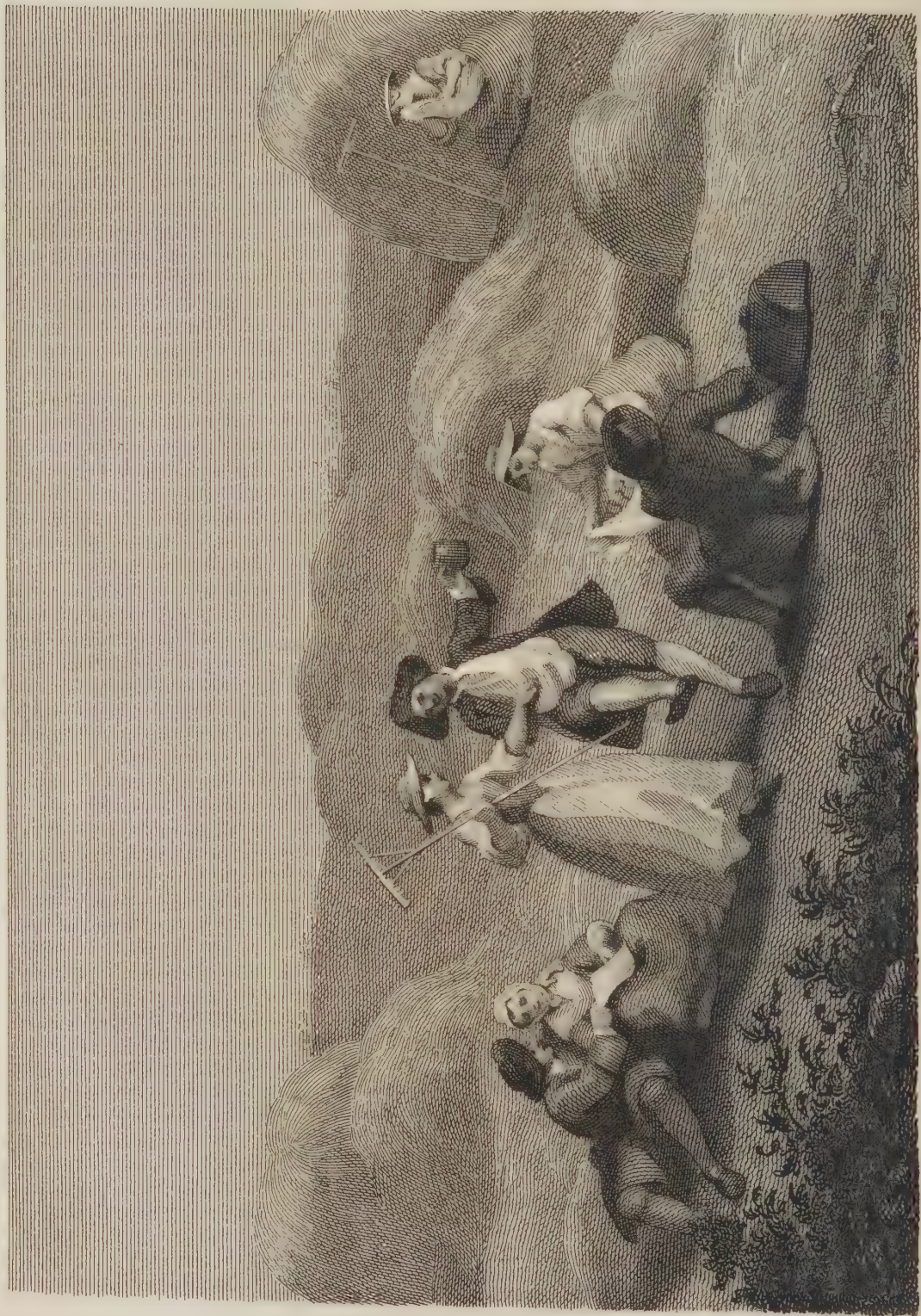


the picture: and the lady whose hand is placed on the table, is a portrait of his wife. The figure to the right in a tye wig, who has his hand likewise on the table, and is viewing the picture held up by the servant, represents Mr. Cock, the celebrated auctioneer. This gentleman was predecessor to Mr. Langford, his portrait is likewise introduced in the picture of the Beggars Opera, in the late Duke of Leeds' collection. Hogarth has introduced his own portrait as pointing to, and explaining the subject of his picture which his friend is admiring. The lady on the left of Mrs. Rich, holding up a glass to contemplate the picture, is Mrs. Cock, wife to the before-mentioned gentleman. She was famed at that time for her knowledge in the polite arts, nor less so for her taste in literature. This conversation is on the whole I think the best of our artist's productions in this style of painting I have seen. It is excellently grouped, and each figure is happily appropriated to the general subject, and the eye
reposes

reposes itself towards the centre of the picture, which should ever be the case in the grouping of historical subjects; or familiar conversations. The print will fully explain these particulars, but of the colouring it is necessary to observe, that it has all the brilliancy and warmth of Rubens, nor are the grey tints much inferior either in transparency or clearness to those of Vandyck. Hogarth's knowledge of the *Clare-obscure*, if ever it was doubted, is in this design most happily illustrated. The picture exhibiting by our artist is beautifully touched, and much in the style of Watteau, nor are the dogs and still life inferior to the rest of the picture. Hogarth's great attention to the subordinate parts of his pictures cannot be too highly commended, he never slighted the minutiae, nor considered even trifles as beneath his attention, a circumstance too common with most of our modern artists. The size of this picture is twenty-three inches and a half by nineteen.

The politeness of the gentleman who favoured





Bewick del.

Scene in a Hay-field

Pub for S. Ireland May 1799

voured me with the loan of the last production of our artist, has enabled me to present the annexed print to the public. The subject represents

A SCENE IN A HAY-FIELD.

and when contrasted with his general designs will exemplify to the world a happy versatility of talent and a universal genius, but rarely, or, scarce ever to be found in the same mind.

This happy group was inserted by Hogarth in a large landscape painted by his friend George Lambert, for whom, as I remarked in a former volume of this work, his friendship often induced him to insert the figures, a branch of the art, in which Lambert, though an excellent landscape painter, did not excel.

The general subject of the landscape is a view of Mr. Cock's house at Rickmersworth, which stands on an eminence. Beneath it runs a river, on the margin of which is a hay making scene with a loaded cart, and a variety
of

of figures variously employed. The present group which I have selected from the rest, is so happily disposed, and forms so complete a picture in itself, that I could not forbear to detach it from the other parts of the picture, and give it a place in this collection, as a further exemplification of our artist's talent. The figures are painted in a fine style, with infinite spirit and brilliancy of colouring, and are in a very good state of preservation. The female sobbing near the distant haystack, conveys an idea of some dire disaster, having recently befallen her, and is truly characteristic of the style and humour of Hogarth.

*FALSTAFF EXAMINING HIS
RECRUITS.*

This engraving is from an original picture by Hogarth in the possession of Mrs. Garrick. The subject it represents is taken from the fourth act of the second part of Henry the fourth. It was purchased by the late Mr. Gar-



Fallsstaff examining his recruits.

This Plate is Dedicated to M^r Garrick by her very Obed.^t & Obliged Serv^t

Sam^l Ireland.

Pub. for S. Ireland May 1. 1799.



Garrick at Lord Essex's sale in January, 1777.

In the newspapers of the day, it was asserted that he purchased it at the price of three hundred and fifty guineas ; but there is better reason to believe that the utmost sum paid for it was no more than fifty pounds.

The picture is finished with much care : but it is inferior to some of his first productions in clearness and brilliancy of colouring. Some of the characters are well supported. The fat knight himself is represented with very great skill ; and there is an archness depicted in his countenance, which accords with the general notions concerning the humours of that celebrated dramatic personage. He is in the act of holding out his hand, for the purpose of receiving the bribes from Bar-dolph.

Fal. Will you tell me, master Shallow, how to chose a man? Care I for the limb, the thewes, the stature, bulk, and big assemblance of a man!

K

Give

Give me the spirit, master Shallow.—Here's Wart;—you see what a ragged appearance it is: he shall charge you, and discharge you, with the motion of a peuterer's hammer; come off, and on, swifter than he that gibbets—on the brewer's bucket. And this same half faced fellow, Shadow,—give me this man; he presents no mark to the enemy; the soc-man may with as great aim level at the edge of a penknife: And, for a retreat,—how swiftly will this Feeble, the woman's tailor, run off? O, give me the spare men, and spare me the great ones.—Put me a caliver into Wart's hand, Bardolph.

Bard. Hold, Wart, traverse; thus, thus, thus.

Fal. Come, manage me your caliver. So:—Very well:—go to:—very good: exceeding good. O give me always a little, lean, old chapp'd, bald shot.—Well said, ifaith Wart; thou'rt a good Scab: hold, theres a tester for thee.

Shal. He is not his crafts-master, he doth not do it right. I remember at Mile-end-green, (when I lay at Clement's inn—I was then Sir Dagonet in Arthur's show) then was a little quiver fellow, and 'a would manage you his piece thus: and 'a would about, and about, and come you in, and come you in: *rah, tah tah*, would 'a say; *bounce*, would 'a say:
and

and 'a way again would 'ago, and again would 'a come :—I shall never see such a fellow.

Fal. These fellows will do well, master Shallow—
God'keep you master Silence ;—Bardolph give the
Soldiers Coats,

In forming an estimate of the merit of this picture, we ought to recollect the difficulties which an artist must necessarily encounter, who attempts to display on his canvas the humour and wit of Shakspeare.

To give a “ a local habitation and a name,” to the ideal beings which spring from the fertile imagination of the poet, has been at all times a task, to which the sublimest powers of the art have been inadequate: of such a writer as Shakspeare, he who would delineate the conceptions, must be endued with a pencil, which can arrest the fugitive forms, and embody the fleeting images of fancy, in all their extent and variety of combination. It cannot therefore be objected to the merit of our artist, if he failed in giving an interesting

and animated representation of a scene, on which Shakspeare had lavished so much originality of character and conception.

THE MISER.

The original drawing, from which this engraving is taken, is washed with Indian ink, and has a bold pen and ink outline in bistre. It has infinitely more spirit, and character, than the print which was engraved from it by Hogarth himself, as a frontispiece to the French and English edition of Moliere's *Miser*, published with his other plays in 1731. In the same publication our artist was also the designer of a frontispiece to "*Le Cocu Imaginaire*."

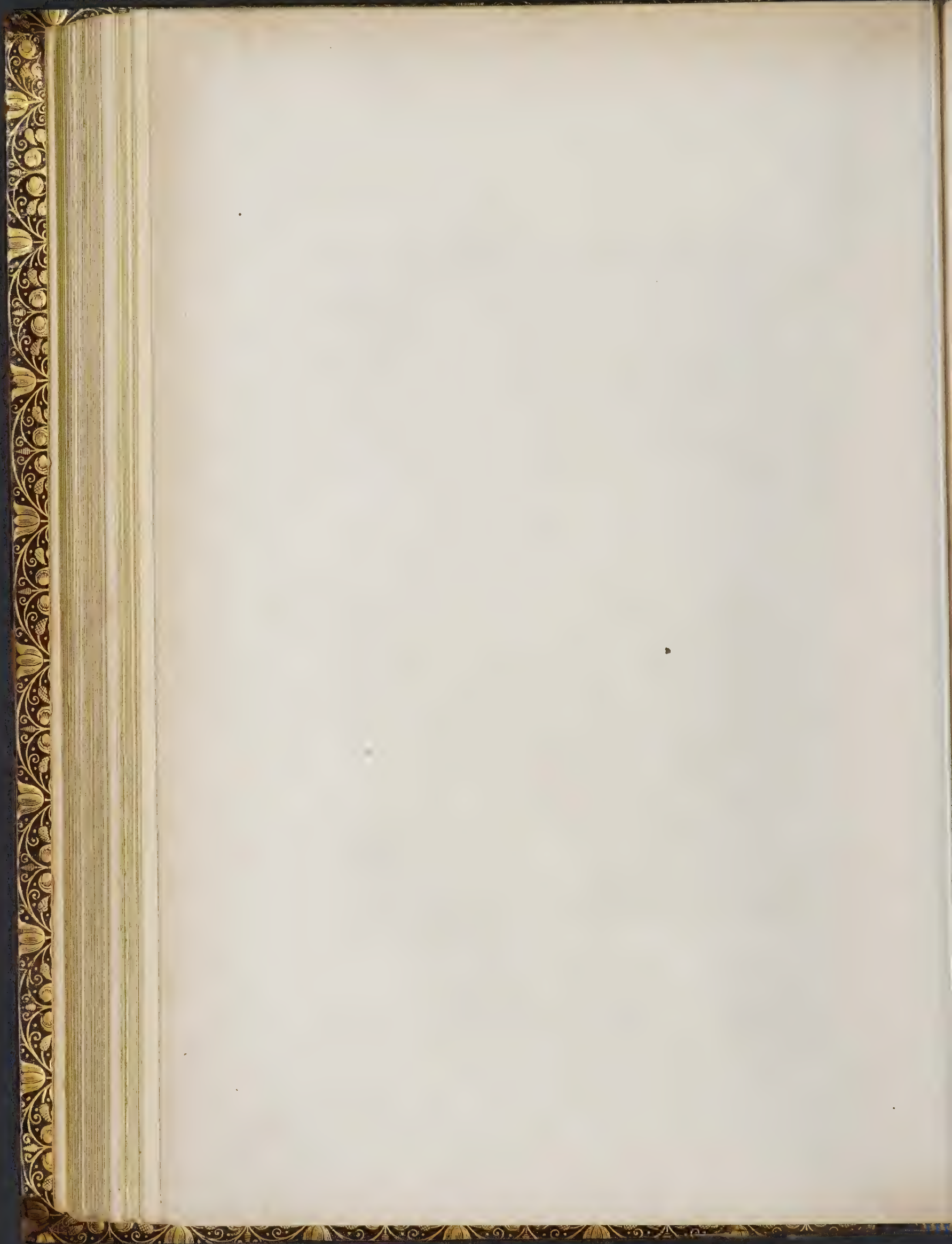
These comedies were advertised in the *Grub-street* journal of that period, as being illustrated with designs by Mr. Coypel, Hogarth, Dandridge, Hamilton, &c. in eight pocket volumes. This advertisement tends to shew that at that early period our artist ranked



Sam. Ireland fecit

THE MISER.

Act 5. Scene 5.



ranked with some of the first professional men in this country.

The scene, which is the subject of this print, is taken from the beginning of the fifth act, where the Miser complains of his misfortunes to Anselm, the father of the youth who is enamoured of his daughter. He exclaims that “ he is assassinated in his fortune, assassinated in his honour, and that there is the traitor, the villain, who has violated all the most sacred ties, who has slid himself into the family under the title of a menial servant, to rob him of his money, and to seduce his daughter.” In his justification Valere says, “ I’m not a man should fear any thing ; if you know Naples, or who Don Thomas D’Alburey was !” Harpagen replies. “ I care not either for Don Thomas or for Don Martin,” and seeing two candles he turns round and puts one of them out. There is something so strikingly characteristic in this minute delineation of avarice, that it could not fail of producing an effect in

in its dramatic representation ; and perhaps there was never a happier subject for the display of Hogarth's talent, than in this whimsical instance of the miser's extreme and ridiculous parsimony.

MR. JOHN DENNIS.

The curious sketch from which this etching is made, is very slightly marked on a scrap of blue paper. Beneath the pen markings, the tracings of the pencil are very discernable. I conjecture therefore, that it is a rapid delineation from the life. It is after the style, and manner of the various sketches, which Hogarth traced for the characters in his greater works, some of which I presented to the public in a former volume, as specimens of his mode of sketching on his nails a countenance or figure, in which any thing characteristic or striking appeared. Over it is plainly written in Hogarth's hand writing, " Mr. Dennis the " Critic."

I need

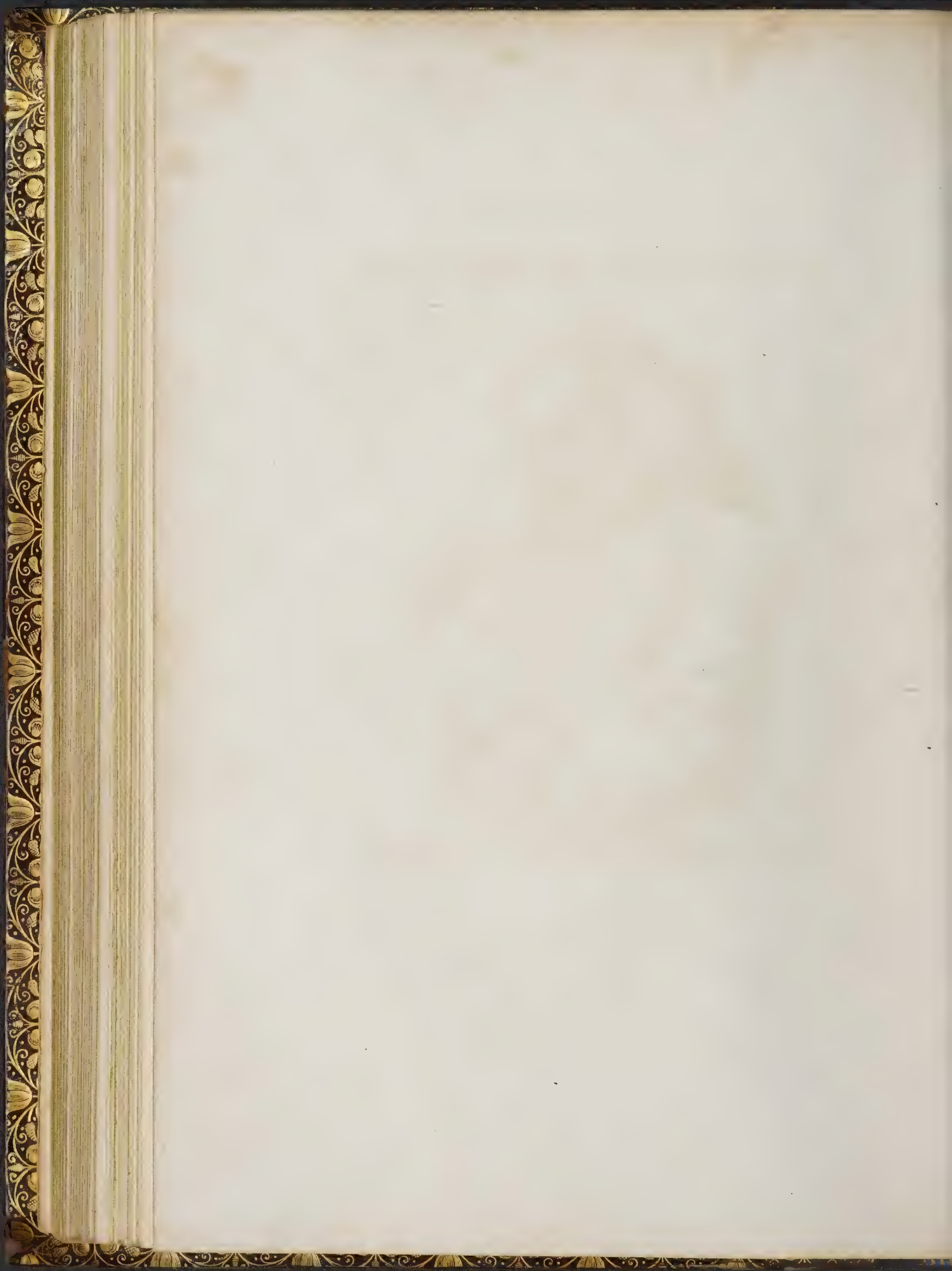


Hogarth del.

JOHN DENNIS

the Critick.

Pub. for S. Ireland May 1. 1799.



I need not apologize for its insertion, as there is not, I believe, any portrait of this original and interesting character in existence; a circumstance that must render it in a great degree valuable not only to the admirers of our artist, but to the collectors of portraits in general.

For the purpose of illustrating this effort of Hogarth's powers, I shall offer my readers a brief account of a person, who obtained a considerable celebrity in the political and literary world.

Mr. Dennis was born in the metropolis in 1657, and received the elements of education at Harrow, under Dr. Horn, then master of that school. By visiting France and Italy in a very early period of his life, he laid in a store of that extensive and useful knowledge, for which he was so justly celebrated in the whole course of his life, and which, as it is in general conversant with men, and the manners of different societies, is of more universal application than that which is extracted merely from books.

After

After his return, he introduced himself into the circles of the poets and wits of the age, the society of whom he diligently affected and cultivated.

Dennis was the author of many miscellaneous productions. The poetical compositions of this gentleman are not distinguished by much felicity of thought, or vivacity of expression. The models which his muse appears to have before her, seem to be those poets who wrote in a period of our language, when false and distorted metaphor, and harsh and vehement conceits, obscured the sense, and banished all that genuine taste and feeling, which constitute the excellence of poetry.

He attempted also the drama; but with a success which gave him but little encouragement to persevere in that department of composition.

In these dramas are to be found passages, bearing an immediate allusion to the political controversies of that day. During the war
with

with France, he was perpetually introducing into his writings the most virulent attacks on the French nation and character; a vulgar stratagem, too often resorted to by dramatic authors, to gain the approbation of the audience, by flattering their prejudices.

In his tragedy, entitled, "Liberty asserted," he had indulged this Antigallican propensity to so considerable a degree, that he himself had conceived a ridiculous apprehension, that Lewis the fourteenth would not consent to make peace with England, unless he was delivered up to appease his resentment. Nay, he is said to have so seriously entertained this notion, as to have personally entreated the interest of the Duke of Marlborough in his behalf, at the making of the treaty at Utrecht. The Duke gravely told him, "that he feared it was out of his power to exert any interference for him; as he had no connection with the ministry; but," continued his Grace, "I have taken no pains to get myself excepted in the articles of peace,

L. " although

“ although I cannot help thinking I have
 “ done the French as much injury as even
 “ Mr. Dennis.”

This consciousness of his own importance, is strikingly illustrated in another anecdote related of him. Being on a visit at the house of a gentleman on the Sussex coast, as he was walking on the beach, he saw a ship sailing, as he imagined towards him. It immediately occurred to him that he was betrayed by his host, by whose perfidy he imagined that the French had received an intimation where he was to be found; and such was the force of his apprehension, that he set off for London without any apology to his friend.

Amongst the various peculiarities of this singular character, he professed to have entertained a most insurmountable antipathy to punning. Nay, so hostile was he to this species of wit, that he has been known to quit the company where puns have been made. There is an anecdote not generally known, which

which tends further to illustrate his most eccentric character. One night at Button's, Steele was desirous of excluding him from a party which he wished to make, but which he could not conveniently manage, Dennis being at that time in the coffee-room. While he was at a loss to get rid of him, he observed Rowe sitting on the opposite side of the box to Dennis, the latter of whom he asked, "What was the matter with him?" What do you mean by the question, replied the critic. To which the other replied, "you appeared to me like an angry waterman, for you look one way and Rowe another." The effort of this pun was successful; and the critic left the room execrating all puns and punsters. We are indebted to Dennis for the useful dramatic imitation of Thunder, so successfully practised on our stage. He introduced it into his Tragedy of Appius and Virginia, a play founded on the beautiful narration of Livy, but which met with a very cold reception. A few nights after the demise

of his piece, he happened to be in the Pit at the representation of Macbeth : and on hearing the thunder, he is said to have exclaimed in a phrenzy of indignation, “ That is my
 “ Thunder ! how these rascals use me. They
 “ will not let my play run, and yet they steal
 “ my Thunder !”

Of his critical sagacity, a more favourable estimate may be formed, than of his dramatic abilities. It has been frequently found, that the talents of the critic and the writer are very separate endowments. The judgment of Dennis was sound and correct. It has been well said of him, though with too much sarcasm, that he was a complete instructor for a dramatic poet ; as he could teach him how to distinguish good plays by his precepts, and bad ones by his example.

Dennis was severely handled by the wits of his age. His enmity to Pope is well known ; and Swift attacked him with a bitterness of satire scarcely ever equalled, in his narrative of Dr. Robert Norris, concerning the

the strange and deplorable phrenzy of Mr. John Dennis, an officer of the Custom-house.

His political principles seem to have fortunately coincided with his interest, as he was a zealous whig under an administration, which caressed the whigs and loaded them with every emolument and honour.

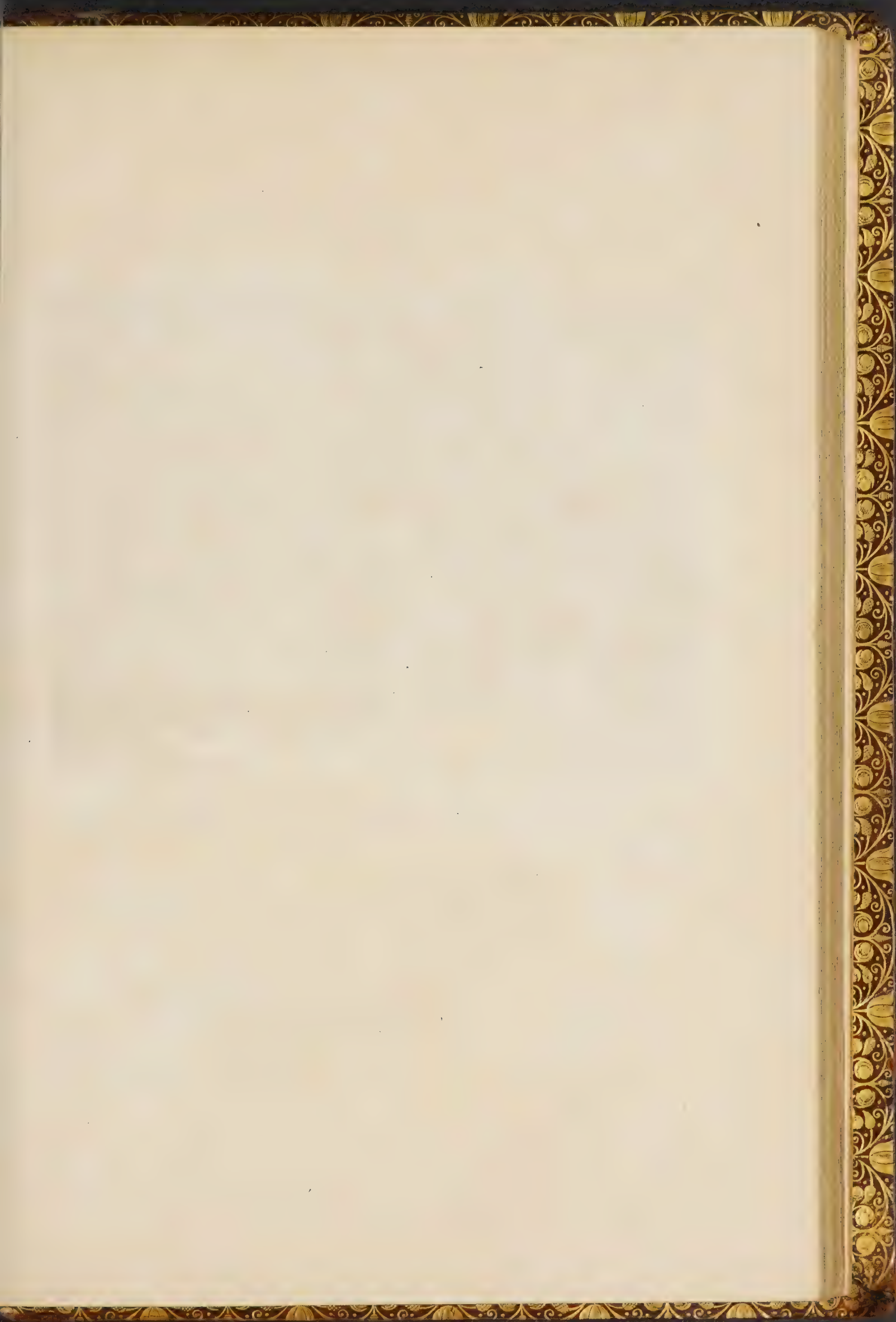
His poem on the battle of Blenheim, a topic of poetical panegyric, which exercised the wits of all who could write, or imagined that they could write, at that period, was highly acceptable to the Duke of Marlborough, who rewarded its author with a place at the Custom-house of an hundred and twenty pounds annual salary.

This place he sold, reserving, by the advice of Lord Halifax, a small annuity out of it for a term of years. He survived, however, the term of the annuity, and, at an advanced age, was exposed to indigence and distress, in consequence of his imprudence. An anecdote is recorded of him, that cannot be told
much

much to the honour of Sir Richard Steele. It is said, that having become bail for that gentleman, he was arrested on account of his default: and that the only answer returned by his friend, when he was informed of the circumstance, was "s'death! why did he not keep out of the way, as I did?"

Towards the close of his life, his embarrassments augmented so rapidly, that he resided for the security of his person within the verge of the court. Having on a Saturday evening strayed beyond his privileged bounds to a public house, such were his apprehensions, that having, as soon as he entered, cast his eyes on a man, whose countenance did not augur very favorably to him, he crept into an obscure corner, to avoid the notice of the person, whom his fears converted into a Bailiff.

At length, however, the clock struck twelve, when the critic threw off his alarm, and cried out, "Now Sir Bailiff, or no Bailiff, your power is expired, I don't care a farthing for
" you."



Boys peeping at Nature.



Hogarth Inv.

Indiciis monstrare recentibus abdita rerum, necesse est
 dabiturque licentia Sumpta pudenter. & Cor.

Rec^d
 of Mr. Lambert
 half a Guinea being y^e first Payment
 for six Prints of a Harlot's Progress
 which I Promise to Deliver when Finish'd
 on Receiving one half Guinea more
 W^m Hogarth

“you.” To relieve him from his necessities, it was humanely proposed to get up a play for his benefit. Of this scheme, Pope, Thomson, and Mallet were the proposers. The play of the Provoked Husband was accordingly represented at the little Theatre in the Haymarket on the 18th of December, 1733.

Dennis, who was now become blind, by his miseries and indigence, seems to have disarmed his enemies of their bitterness, which his asperities had so frequently provoked. The prologue on this occasion was furnished by Pope, and Theophilus Cibber recited it. These unavailing efforts of friendship, Dennis survived but twenty days. He died on the 6th of January, 1733—4, in the 77th year of his age.

BOYS PEEPING AT NATURE.

The original print, from which this etching was made, was intended by Hogarth as a subscription ticket to the Harlot's Progress.

As

As there is very obviously a considerable portion of merit in the design before us, it will be proper to make a few remarks concerning it.

It seems that the artist was persuaded by some of his friends, to make an alteration in this his first thought, upon the suggestion of its having the appearance of a species of grossness and libertinism, that would probably be offensive to the public eye.

Whether the exceptions taken to this design be well founded or not, it is very evident, that the alteration has by no means improved its spirit and character. For by expunging the Satyr, one of the principal and most interesting personages of the group is expunged, and the allegory is totally lost, by employing him merely in pointing to a tame and unmeaning portrait, instead of examining the mysteries of Nature, the office allotted to him in the design before us.

Perhaps it is no extravagant conjecture to suppose that Hogarth, who lost no opportunity

nity of exhibiting the ridiculous, whenever he could discover a source from whence it could be drawn, instead of making the alteration in conformity to these suggestions, intended it as a satire upon the modern school of the arts, which he did not admire; and in which he well knew, that a servile copy of mere portraits was substituted for the study and imitation of nature. It is surely easy to vindicate Hogarth from any imputation of indelicacy in the design before us. The pursuit of almost every art, and more peculiarly that which our artist professed, must necessarily be attended with enquiries into the hidden and mysterious parts of nature.

How could the exalted professions of statuary or painting be preserved or carried to perfection, but by the study and imitation of the antique; and how could a knowledge of the antique be attained, without the perpetual and unremitted contemplation of the naked figure? From matters of this sort the petty

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pruderies

pruderies and affectations of the world should be carefully excluded. Besides the exhibition of naked figures is by no means a very rare and uncommon object; in the houses of the opulent, what are more frequently seen, than the naked figures of the Farnese Hercules, or the Venus de Medicis?

On the whole we do not scruple to say, that the alterations made from the first design are in every respect much for the worse. In its original state it ushered into the world one of the artist's best productions, *his Harlot's Progress*; and when altered by a strange fatality, one in every respect its inferior, his *St. Paul before Felix*.

The original design having been nearly destroyed by the alterations, an impression from it is become very scarce, and the consequent high price it bears, will be a sufficient apology for its introduction into this work. The print from which this engraving was made, was given to the author by the
late





Hogarth pinxit.

First design for the Rakes progress.

June L. 5.

late Mrs. Hogarth. It was a receipt from our artist to his friend George Lambert, the landscape painter, and to which is affixed his signature.

RAKE'S PROGRESS.

There cannot be a more interesting subject of contemplation, than the first and elementary efforts of genius, on whatever art or science it is exercised.

The present is a sketch in which Hogarth framed his plan of one of the most celebrated works of his pencil. And it is worthy of remark, that the Rake's Progress, as it was afterwards presented to the world, underwent so many alterations, that the piece which I have now exhibited to the reader, may be fairly considered as a separate work.

It derives also an additional value from the circumstance of its having never been before engraved, which renders it a very ne-

cessary appendage and companion to the series of prints on the same subject.

From this design, we may collect, that it was his intention to marry his Rake, in the second plate, soon after the accession to his fortune. But as the prints now stand, his hero is not married till he appears in the fifth plate, when it seems, his fortune had been exhausted by dissipation and extravagance.

It may be easily inferred, that the intention of his Rake is that of marrying a rich woman.

But one would imagine it more agreeable to the feelings of a young man, that he should form a union with wealth and deformity, under the pressure of indigence and the importunities of poverty, than to overlook those personal attractions, which usually overpower all the charms of gold and opulence, in the season of affluence and prosperity.

But even in this early period of his embarrassments, he commences his career with
intrigue;

intrigue; as he seems anxiously attending to the superscription of a billet-doux, at the very moment when the mercenary parent is joining his hand with that of his devoted daughter.

The visage of the father conveys a strong indication of avarice; and a more than ordinary solicitude to conclude the marriage. The head is finished by the artist with uncommon delicacy and attention, which marks his partiality towards the original design. From her dress and manner, the lady seems to be fast approaching to the period of neglected virginity. The figures in the anti-room, such as the Taylor, the Poet with his Epithalamium to congratulate him on his accession to his fortune, are nearly the same as those introduced into the second plate as engraved by himself. The mutilated busts and vases scattered on the floor, the specimens of his former connoisseurship, are not inserted in the second plate of the Rake's Progress, but are transplanted into one of the plates of the

Marriage

Marriage-a-la-mode, together with the black boy and Ganymede placed against the wall.

The decorations in the back ground of this sketch, though not strictly applicable to the main subject, are not destitute of point or meaning. One of them is a severe satire on the doctrine of Transubstantiation. It was, with its companion, introduced into the former volume of this work, in two aqua tinta engravings. The present sketch, which is painted in oil, and on a three quarter sized canvas, was purchased by the author at Mrs. Hogarth's sale, at her house in Leicester-fields, in 1790.

SLEEPING SHEPHERD.

This design relates to a subject materially different from those which generally occupied the pencil of our artist. It is sketched in black chalk, in a free and masterly style; in imitation of which, I have etched the plate, as best corresponding with the nature of the drawing.

What



Sleeping Shepherd.

Pub. for St. Ireland May 1. 1790.



What the story is, upon which it is founded, cannot be conjectured: perhaps it is the mere offspring of casual invention, or a scene that he may have accidentally met with in nature. The figure of the youth is well drawn, and the out-line of the hands, and general contour of the figure, must be allowed to have a considerable degree of excellence. The air and disposition of the female cannot fail to extort even from the most refined connoisseur, (who is but too fastidiously unwilling to allow Hogarth this species of merit) a considerable degree of approbation. It savors more of the Italian than the English school, and in its style bears no very remote resemblance to the designs of Cipriani. The print that follows is on a subject somewhat similar to the former, but here four nymphs are engaged in contemplating the figure of one sleeping Shepherd,

This playful sketch, which we shall distinguish by the title of

FE-

FEMALE CURIOSITY,

is painted in oil, and though very slightly marked, is unquestionably in Hogarth's best style. The colouring is remarkably clear, and in a greyish tone, not unlike the manner of Watteau. The drawing of the figures is good, and the faces are touched with infinite spirit and character. Perhaps the real object of the artist is very prudently concealed from observation, and tho' " more is meant than " meets the eye," yet will a penetrating observer probably discover some obscure and latent meaning in it, which modesty forbade him to reveal. The simplicity of the subject, and the superior manner in which it is executed, render it highly worthy of the place I have allotted to it, in the present work.

PAIN-



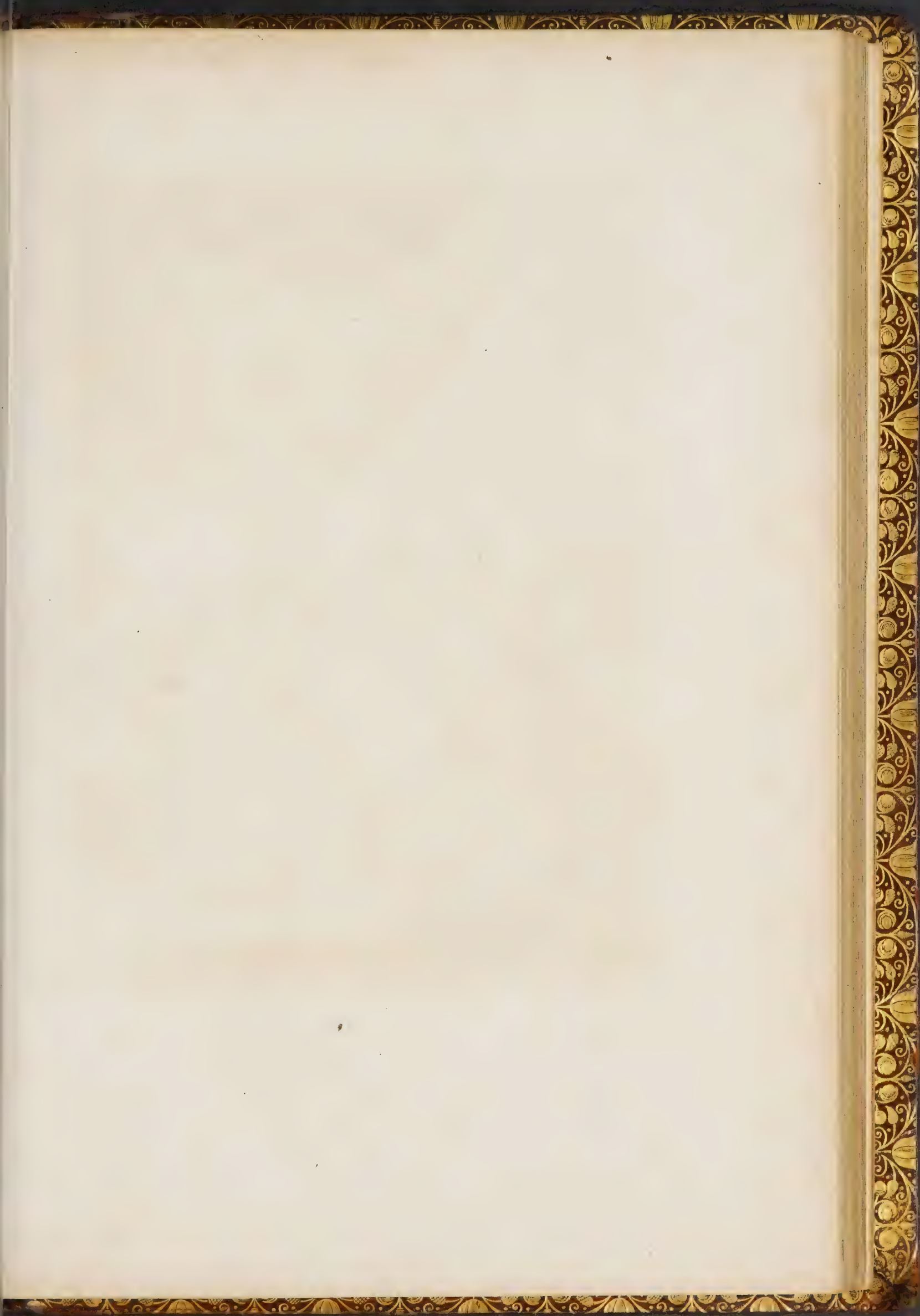
Dequith pinx't

T. Ryder sculp't

Female curiosity.

Pub. for S. Ireland May 1790.







Hogarth pinx.

Ryder del.

Painters room.

Pub.^d for S. Ireland June 1797.

PAINTERS ROOM.

The original sketch from which this print was engraved, is painted in oil, and it is difficult to pronounce with certainty on the intention of its author. In most historical or conversation pictures, by our artist, he wants no interpreter. But the present piece has probably met with the fate of all local and temporary subjects, on which time, and the consequent change of manners, usually throw a veil of mystery and darkness.

The painter bears some resemblance to Hogarth himself. He is endeavouring, with extreme apprehension and anxiety, to snatch his embryo production from the fate that threatens it, through the wanton playfulness of a little dog, who having overturned the table, has put the picture itself into great jeopardy, on account of the fall of the easel.

The lady is fainting or screaming with alarm ; thereby offering an opportunity to the

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gallantry

gallantry of her admirer, who flies to her assistance, and clasps her round the waist, with the ardour of the strongest attachment.

ILL EFFECTS OF MASQUERADES.

This etching is taken from a slight sketch in oil by Hogarth, and has never before been engraved.

No subject perhaps ever offered a more fertile and expanded field for the powers of the pen or the pencil, the painter or the moralist, than this on which the fancy of our artist was exercised. The sketch now before us is in an unfinished state: yet it evidently conveys a very forcible and characteristic expression of the conceptions of its author, upon the melancholy and fatal catastrophe, which he has selected as the subject of his ingenuity.

It is much to be regretted, however, that a greater portion of time and industry was not expended upon a subject, which from the striking

king



Hogarth pinx.

L. Cour sculp.

The effect of Masquerades.

Pub^d for S. Bohn and Sons 1. 1797.



king indications of merit it displays, there is every reason to suppose, would have held no inferior rank among the labours of this great moralist. The story, of which the principal incidents and catastrophe are illustrated in this sketch, is simply this.

Two young persons, who had entertained mutual sentiments of attachment towards each other, not long after their marriage, had found it necessary, on account of some temporary emergency, for a short time to separate from each other. The husband, painful as an absence must have been, after a recent union with a woman whom he loved, was under the necessity of retiring into the country.

He left his wife with her only sister, whose society he considered would be some relief to her, under the pangs and regrets of their separation. In the interval of his absence, the ladies proposed, by way of an evening's entertainment, to accompany each other to a masquerade.

The arrangements for the evening were

N 2

made;

made; and, without any expectation of the evil consequences that might ensue from an harmless frolic, the wife assumed the dress and character of a gallant, and the sister, that of the lady to whom he was directing his attentions. At the end of the entertainment they returned home, and slept as usual in the same bed. The husband, however, left the country sooner than was expected; and had arrived at his own house a very little time after they had retired to their chamber. With the ardent impatience of an affectionate husband, he rushed to his wife's apartment, on the floor of which he saw the habit of a gentleman. The transitions from love to jealousy are quicker than can be imagined in minds of acute and lively sensibility. The unhappy man could not wait for ampler proofs of his wife's inconstancy; but in a phrenzy of revenge, stabbed them both in the instant. This is the subject which our artist undertook to elucidate in the present sketch; and the period of time which it represents, is that in which





Hogarth pinx.

Le Cour. f.

which the surgeon is in the act of dressing the wounds inflicted by the husband, who is hanging over his wife in an attitude of extreme despair, imploring her forgiveness. To heighten the melancholy graces of the picture, a child is clinging about the father, and the rest of the company are overwhelmed in grief, while the sister is apparently fainting on a sofa, near which the physician and others are administering to her relief.

AUCTION OF PICTURES.

The original is sketched in oil in a three quarter canvas, and was amongst the many pictures purchased of the late Mrs. Hogarth by the author of this work.

From strong internal evidence, it seems to have been an early performance. Tho' slight and evidently in a very unfinished state, it bears every mark of that freedom of penciling and discrimination of character, which are the prevailing excellencies of Hogarth's productions. That

That it is a genuine specimen, is the only claim it has to notice. But it may yet be considered as of some value, as being a sort of memorial of the manners and dress of the time at which it was painted.

LADY PEMBROKE.

I have not been able to ascertain with precision, the period at which the picture, from which this print is taken, was executed. But from the information which I have been able to collect upon the subject, I have reason to believe that it may be dated somewhere about the year 1740. This sketch was made by Hogarth from recollection. A transient view of the lady produced an impression so strong and vivid on his memory, that when he returned home, he was able from the traces she had left upon his mind, to draw a very close and striking resemblance of her.

Perhaps nothing more could be said in praise of the extraordinary beauty of this lady
than



Hogarth pinx.

T. Ryder sc.

LADY PEMBROKE.

(Pub. for S. Ireland May 1799.)



than the circumstance I am alluding to: because it could only be a species of beauty bordering upon the supernatural, that would leave on the mind of the artist, any thing more than the fleeting and evanescent impressions which are produced by vulgar and ordinary countenances; more particularly as the impression was produced on a man, who was conversant with all the multiplied and diversified objects of beauty, which are dispersed through the wide regions of art and nature.

The disposition of the head, and the turn of the figure, are strikingly characteristic of female elegance and dignity. And I need not hesitate to say, that this picture will survive to posterity, as a proof of the taste and ability which Hogarth was able to bestow upon these productions; and it will contribute to correct the absurd and unfounded notion entertained by bad judges and fastidious cavillers, that the artist was not endued with a true and chaste sensibility to beauty.

HA-

HAZARD TABLE.

This print is from a washed drawing in Indian ink, and is a faithful tracing of the original.

But we cannot recognize in this drawing the faintest traces of that characteristic humor on which the reputation of Hogarth is so justly founded.

The parties represented are merely portraits. But there is something so lifeless and inanimate in their countenances, that were we not to observe the apparatus of the game of hazard, we might rather be inclined to suppose them to be an assembly of gossips sitting round a tea-table, than a party interested in the chances and turns of the dice. Nothing is to be observed of the markings of those strong and ferocious passions, which on such an occasion maintain a dominion over the heart and the feelings : nothing to depicture that

“ *Auri sacra fames.* ”



A. Smith del.

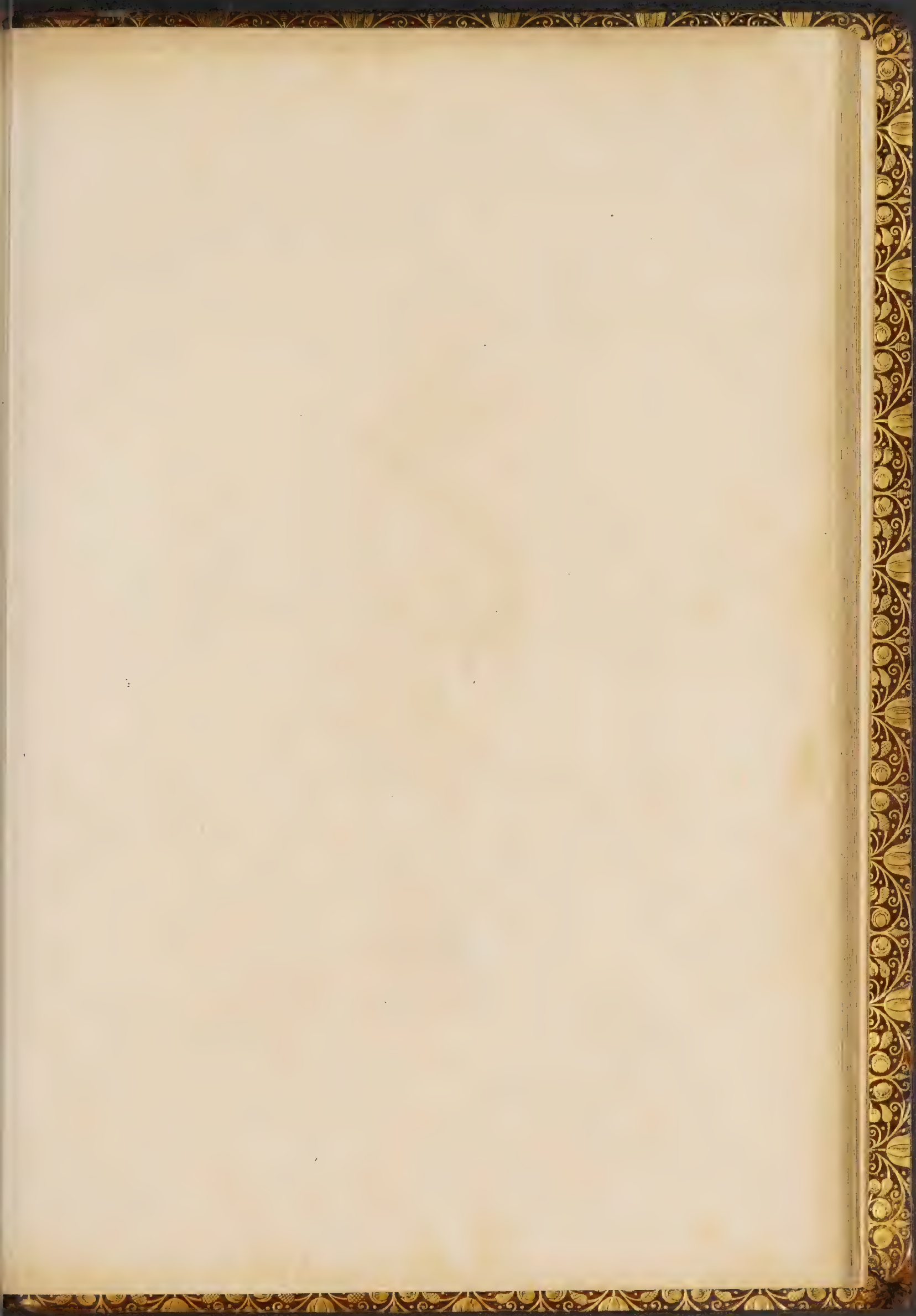
Le Cœur f.

HAZARD TABLE

from the original drawing.

Pub. for S. Ireland May 1799.





HA·HA·POOY S^r GEORGE



HIPPISLEY

Hogarth int

SYKES·F^t

as the poet has it, which prevails at the gambling table.

The man with a wand in his hand, is the groom of the table, whose office is to proclaim the mains and the odds.

The fat parson who is grasping the box, is the caster, and the character next to him was designed for the late Prince of Wales. The money within the circle, is the sum depending on the throw.

HIPPESLEY.

The annexed portrait of Hippesley, a celebrated comedian of the last age, claims a place in this work, not only because it is taken from a sketch by Hogarth, but because it is the only likeness of that person we remember to have seen. He is here delineated in the character of Sir Francis Gripe, in the *Busy Body*, one of those cast of parts, in which he particularly excelled. In this scene, he consents to the admission of Sir George Airy

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“ into

“ into his house, to hold an interview with
 “ his ward Miranda, for the space of ten
 “ minutes, on condition, that she shall con-
 “ tinue silent, and that he shall remain in
 “ the same room, but out of ear-shot.” After
 various means used by Sir George to induce
 her to speak, but without effect, he professes
 to take the indications of her silence for the
 secret liking of his person, and instructs her
 how to keep her word inviolate with Sir
 Francis, and yet to answer him every ques-
 tion. “ When I ask any thing to which you
 “ would reply in the affirmative, gently nod
 “ your head, and when in the negative, thus,
 “ (shakes his head) and in the doubtful, a
 “ tender sigh, thus, (sighs).” Miranda, an
 apt scholar, is charmed with his lesson, and
 Sir Francis, gratified by her silence, and con-
 cluding he had gained his point, with a de-
 gree of contemptuous pity, in a peculiar tone
 of voice, for which he was always applauded,
 exclaims in a side speech, “ Ha, ha, ha! poor,
 “ poor Sir George, ha, ha, ha!”

The

The face is extremely well marked for Gripe : nor is the whole figure less worthy the portrait of that high-wrought character in our English comedy. The plate was purchased in an obscure part of the town, and is here given in the state it was found, with the name of Sykes as the engraver.

John Hippesley was originally in no higher situation in the theatre than a candle-snuffer; but on the death of Pinkethman, an actor of great comic power, (and of whom the *Tatler* says, " He got a living by his face,") he succeeded him in all his principal characters, with great applause. At one period of his life, Hippesley kept a coffee-house up one pair of stairs, at the corner of Bow Street, in Russel Street, Covent Garden, in which he was succeeded by one Chapman, a good comedian. By this Chapman, the famous Shuter was elevated from his original destination, a chimney-sweeper, to that of a pot-boy.

Hippesley had two daughters, both actresses; one of them, Mrs. Green, is yet re-

membered, and is said to have been a great favourite of the late David Garrick. He had also one son, who died some years since, governor of a fort in Africa. Hipposley, the subject of our present discussion, was the author of one dramatic piece, called the *Honest Welshman*. He died at Bristol, on the 12th of February, 1748,

CONVERSATION IN THE STYLE
OF VANDYCK.

This specimen of Hogarth's powers must be deemed an object of more than ordinary curiosity, as it seems that he has here emulated the style and manner of one of the first portrait painters that ever lived, Vandyck. It is painted in oil in a three quarter size, and a few years ago was purchased by the author of this work, of the late Mr. Catton, Royal academician. By that gentleman, an anecdote illustrative of its subject, was at the same time communicated to me: namely, that it
was



Burton sculp.

Hogarth pinx.

Conversation in the manner of Van Dyck.

Pub. for S. Ireland May 1. 1799.



was painted in consequence of a controversy that took place, as to the merits of Hogarth as a portrait painter, among the artists at their academy in St. Martin's Lane, and of which Mr. Catton and his friend Hogarth were members.

The plan of this institution was originally framed by our artist himself; and in order to assist the execution of the scheme, he lent them the furniture which had formerly belonged to Sir James Thornhill's academy, whose meetings were held in a large room built for the purpose at his dwelling house. But the circumstances connected with the picture, and the disputes of the society, as related to me by Mr. Catton, being corroborated and more fully explained by some papers said to be in Hogarth's own hand writing, I have thought it better to give them in his own words.

“ Vanloo, a French portrait painter, being told that the English were to be cajoled by any one who had a sufficient portion of assurance, came to this country, set his
“ trum-

“ trumpeters to work, and by the assistance
 “ of puffing, monopolized all the people of
 “ fashion in the kingdom. Down went at
 “ once *****, &c. &c. painters who, before
 “ his arrival, were highly fashionable and
 “ eminent; but by this foreign interloper
 “ were driven into the greatest distress and
 “ poverty.”

“ By this inundation of folly and fuss, I
 “ must confess I was much disgusted, and de-
 “ termined to try if by any means I could
 “ stem the torrent, and by *opposing, end it*. I
 “ laughed at the pretensions of these quacks
 “ in colouring, ridiculed their productions as
 “ feeble and contemptible, and asserted that
 “ it required neither taste nor talents to excel
 “ their most popular performances. This in-
 “ terference excited much enmity, because, as
 “ my opponents told me, my studies were in
 “ another way. You talk, added they, with
 “ ineffable contempt of portrait painting; if
 “ it is so easy a task, why do not you con-
 “ vince the world by painting a portrait your-
 “ self,

“ self. Provoked at this language, I one day,
“ at the academy in St. Martin’s Lane, put the
“ following question :—Supposing any man
“ at this time were to paint a portrait as well
“ as Vandyck, would it be seen or acknow-
“ ledged, and could the artist enjoy the be-
“ nefit, or acquire the reputation, due to his
“ performance?

“ They asked me, in reply, if I could
“ paint one as well? and I frankly answered,
“ *I believed I could.* My query as to the credit
“ I should obtain if I did, was replied to by
“ Mr. Ramsay, and confirmed by the presi-
“ dent and about twenty members present.
“ *Our opinions must be consulted, and we will never*
“ *allow it.* Piqued at this cavalier treatment,
“ I resolved to try my own powers, and if I
“ did what I attempted, determined to affirm
“ that I had done it.”

Perhaps the best standard to which the
controversy above alluded to can be referred,
is the piece itself, which I now present to
the reader. It was produced about the year

1740,

1740, and is most unquestionably an undeniable evidence of the extent and versatility of Hogarth's powers. Though the attempt was arduous, as he struck boldly into a path which he had never before trodden, he has executed his design with considerable skill and ingenuity. He has grouped his figures in a style at once easy and elegant.

The characters are clothed much in the graceful and dignified manner of Vandyck, and the picture on the whole is confessedly superior to most of our modern attempts at historical compositions in imitation of that great master.

It is painted with a wonderful facility of pencil, and exhibits much brilliancy and transparency of colouring: and though not highly, or elaborately finished, is yet in effect, equal to the generality of his works, on which he has bestowed more labor.

The excellencies of Hogarth as a colorist and a draughtsman were long disputed, even by the most skilful connoisseurs. But
when

when the chefs-d'œuvres of his hand, the *Marriage a-la-mode*, was exhibited to the world, the most frigid critic no longer remained insensible to the merits of his pencil, and the offspring of his creative imagination, carried the conviction home to the bosoms of all who were conversant with the efforts of art, or the monuments of taste. Nay, to such a celebrity did he rapidly arrive, that the admirers of Vandyck and Watteau, recognized in every part of this grand production the chaste drawing and brilliancy of colouring of those eminent masters.

Endued with such powers, and loaded with the praises, which they necessarily attracted, it might surely be pardoned in Hogarth, that he should by degrees become tinctured with a little of that vanity that has been attributed to him. A striking proof of this remark will appear in the following quotation.

“ Hogarth one day dining with some
 “ friends, amongst whom was Cheselden, a
 “ surgeon of great eminence, was told, that

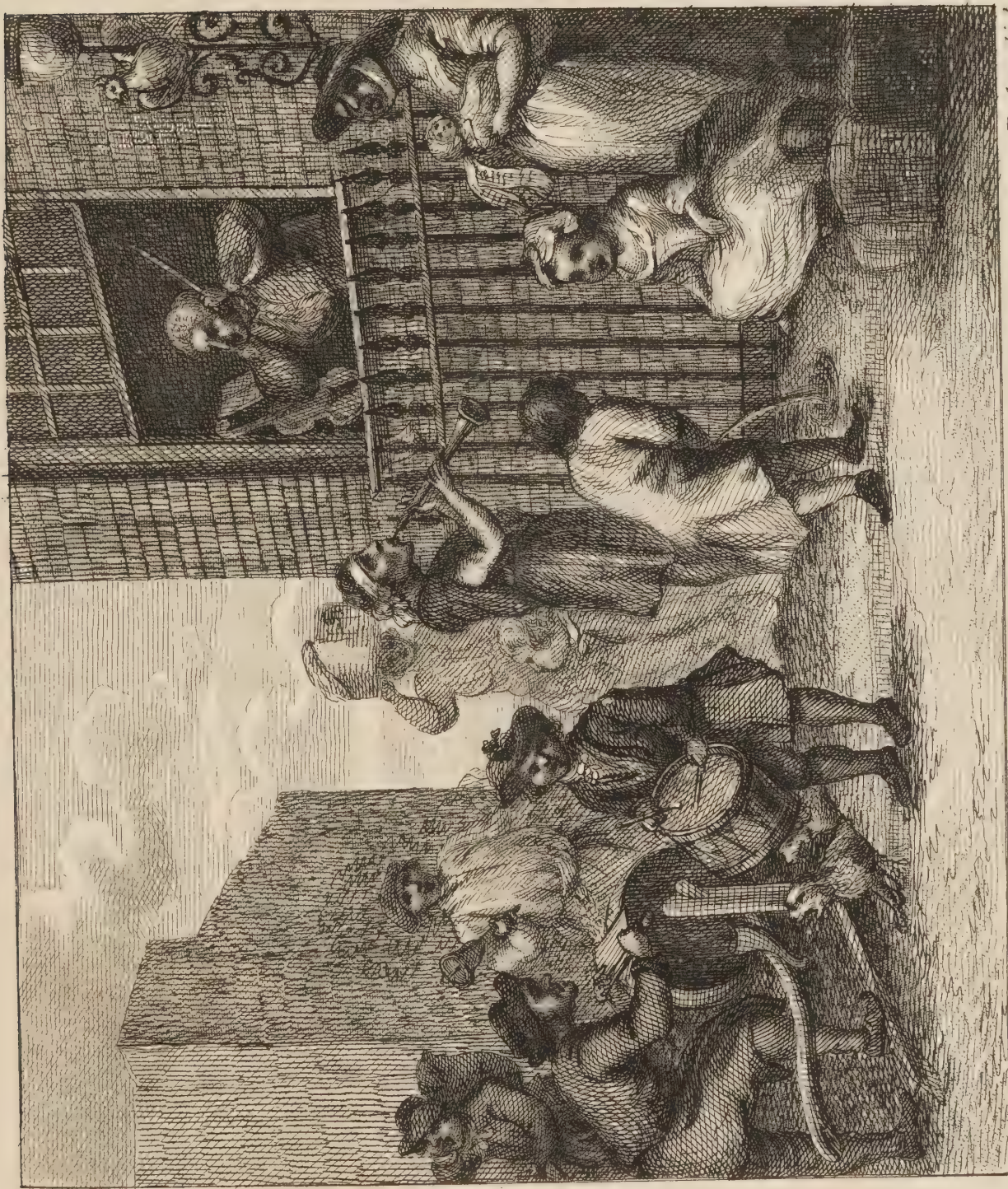
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“ it

“ it had been asserted by a Mr. Freke, a sur-
 “ geon, in a public company, that Dr. Greene,
 “ the musician, was as eminent and skilful a
 “ composer as Handel. On which Hogarth
 “ replied, “ That Freke is always shooting
 “ his bolt absurdly : *Handel is a giant in music ;*
 “ *Greene only a light Florimel kind of composer,*
 “ True, said another of the company, but that
 “ same Freke declared you were as good a
 “ portrait painter as Vandyck. There he
 “ was in the right, adds Hogarth, and so by
 “ G-- I am, give me my time, and let me
 “ choose my subject.”

THE ENRAGED MUSICIAN.

The original sketch which gave birth to
 this etching, is in Chiaro Oscuro ; and tho'
 but slightly touched, abounds with spirit
 and character, and is in our artist's best
 style and happiest manner. Every touch of
 his pencil evinces his superior knowledge of
 the feelings of the human mind, and of its
 general

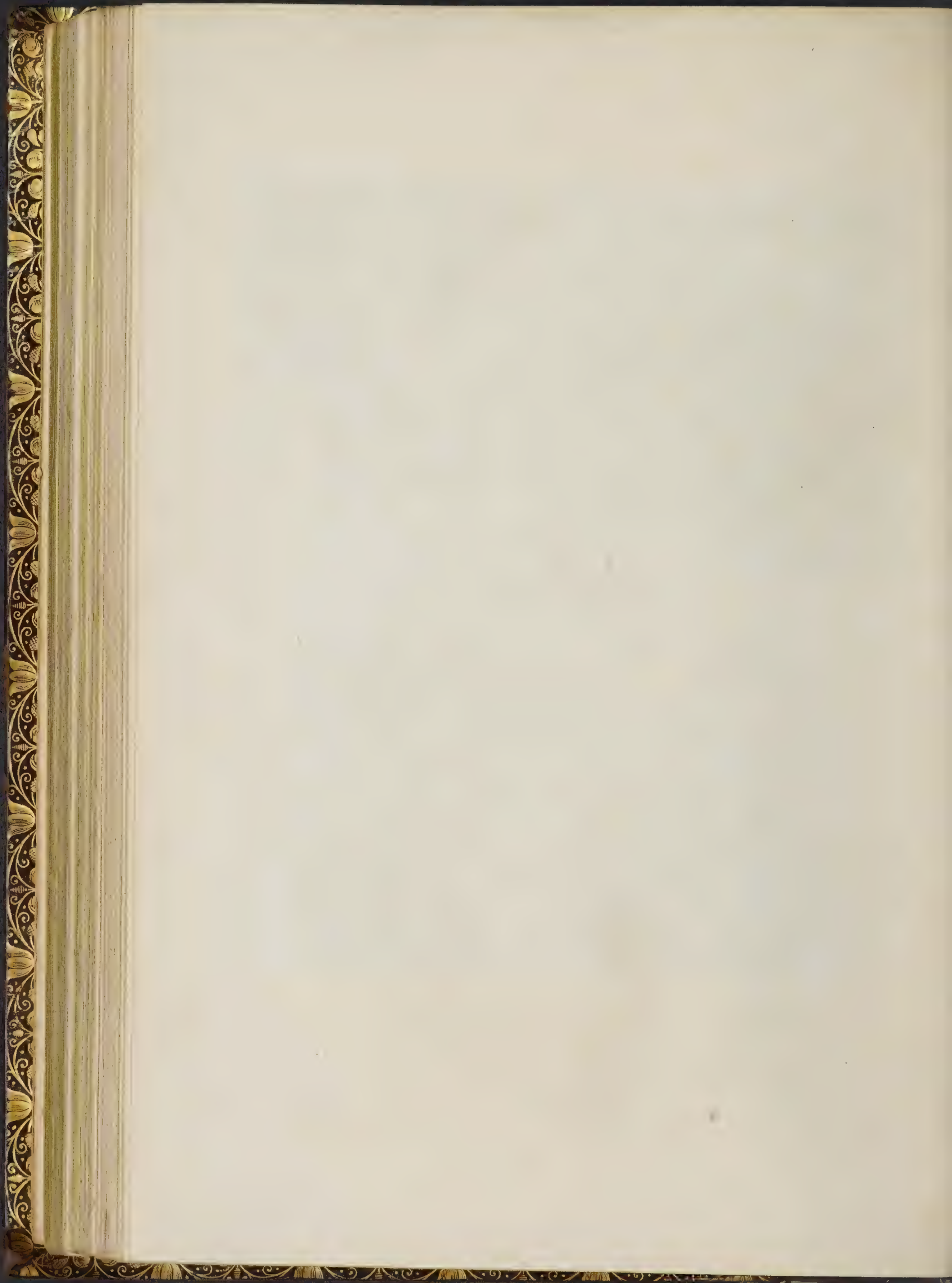


Hogarth pinxit

Ryder del.

First design for the Enraged Musician

Pub per S Ireland May 1799

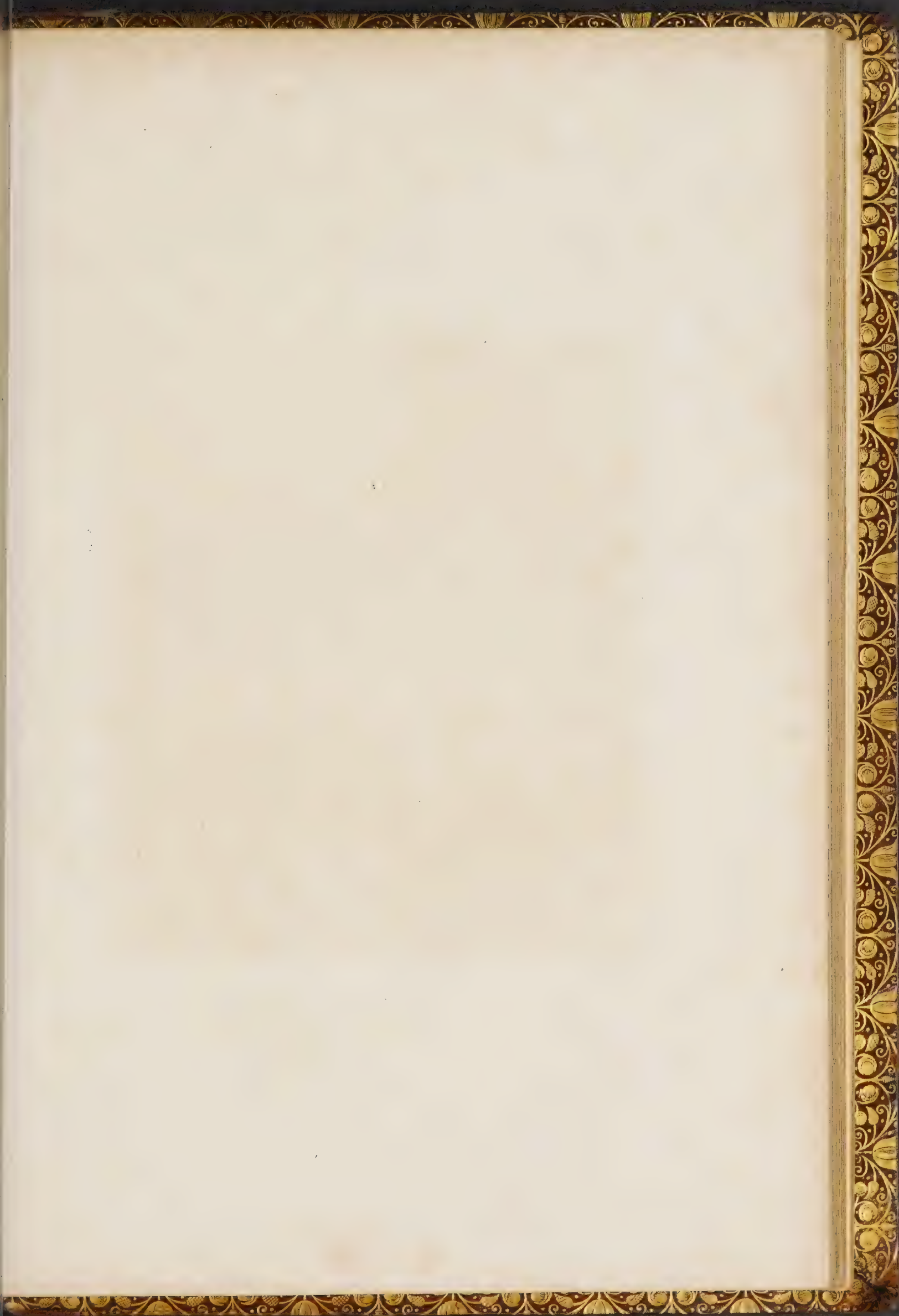


general index, the human countenance. This work has ever been considered as one of the happiest illustrations of his comic powers, and on comparison, this his first thought will be found very materially to differ from the print engraved by himself at a later period. This circumstance gives additional merit to the sketch before us, and is one motive amongst others, that has principally induced us to lay before the public so many of his original designs. In this print, the milk girl with her pail is added; and the ragged figure, so humourously conspicuous, is not to be found in Hogarth's engraving. Many other inferior alterations will be traced, on nicely comparing the two designs. The subject, it seems, was suggested to Hogarth, by a circumstance which really took place, and which was communicated to him, by a Mr. Festin, a musician, the hero of this design.

That gentleman had acquired a very eminent reputation, as the most skilful musician of his time; and his powers as a performer

on the hautboy and german flute, were the subject of universal admiration. Having one morning waited by appointment on Mr. Spencer, (afterwards Earl Spencer), in order to amuse himself till that gentleman was dressed, he opened a chamber window, and was preparing to play a favorite piece of music, when he was tormented by the inharmonious interruptions of the vagrant musicians, pourtrayed in the piece. The strange confusion of sounds was so insupportable to the ears of Festin, that he was obliged to leave the window, betraying on his countenance the utmost indignation, and exclaiming " these fellows are ridiculing
" my profession."

In the sketch under consideration, the story is more simple, and bears fewer marks of study, than the print engraved by himself, which, from having more business, is necessarily full of objects designedly placed there to disturb the musical gentleman. I believe that there is not extant, any finished picture on this comic subject by Hogarth: a circumstance,
which





Hogarth pinx^t

Barlow sculp^t

Scene at a Banking house in 1745.

Pub. for S. Ireland May 1.1799.

which stamps an additional value on this excellent specimen of our artist's genius. I purchased the original picture, which was painted about the year 1740, many years ago of the late Mrs. Hogarth.

SCENE AT A BANKING HOUSE
IN 1745.

This print is engraved from a small picture in oil, by Hogarth. It is in some parts touched very slightly, and in others with great care and attention. It commemorates a curious circumstance in the political history of that period, and is the more worthy a place in the selection, as it has never before been made public, through the medium of the Graphic art. The figure in the chair was intended for Sarah, the celebrated Dutchess of Marlborough. This circumstance is corroborated by the Ducal coronet, on the back of the chair, which is supported by two boys. The figures represented in a sitting posture, are the principals

cipals of the banking-house of Messrs. Child and Co. who seem amply prepared to discharge all the demands pressing upon them ; and (by the foreign habits of some of the claimants) not only to those of this country, but to all parts of the globe. The other persons who are standing, are probably merchants and friends to the Firm of the house, and there is little doubt of their being real portraits. The wealth of the house is allegorically represented by the bags of gold, which are piled up over each other in the back-ground of the picture.

The circumstance which gave birth to this design, is a very remarkable one ; and having received the particulars of it, on an authority not to be doubted, I shall impart it to the reader as it was communicated to me.

It is well known, that in the year 1745, on account of the domestic confusion, which prevailed in the northern part of our island, Bank notes were at a considerable discount. The notes, however, which were issued by Child's house, as well as those of Hoare and
Co.

Co. still maintained their credit, and were circulated at par.

The Bank directors alarmed at the depreciation of their paper, and attributing it to the high estimation in which the house of Messrs. Child still remained, attempted by a very unfair artifice to injure their reputation. This plan they endeavoured to accomplish, by collecting a very large quantity of their notes, and pouring them in all together for payment on the same day.

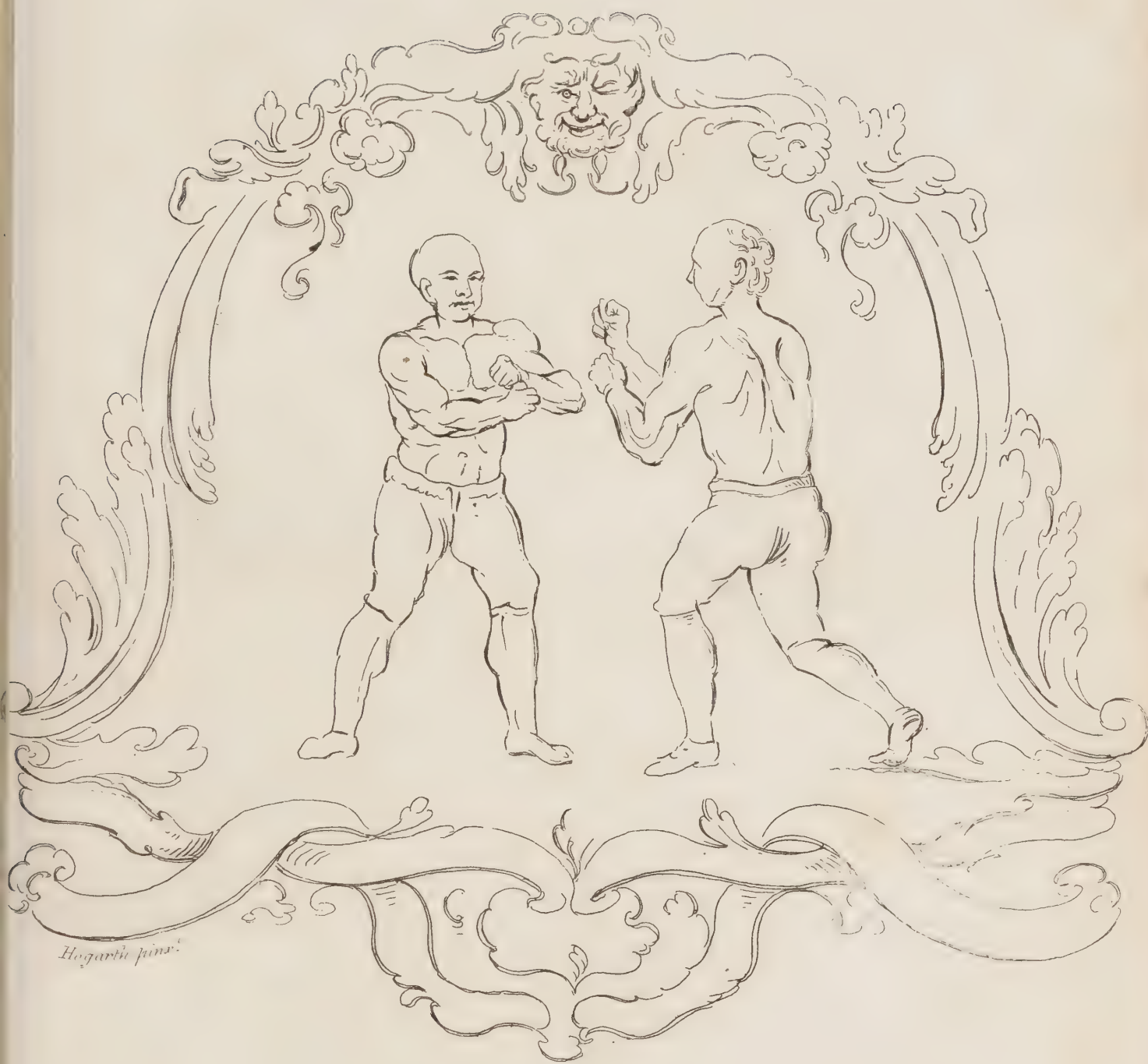
Before the project was executed, the Duchess of Marlborough, who had received some intimation of it, imparted the information to Mr. Child, and supplied him with a sum of money, more than sufficient to answer the amplest demand that could be made upon him. In pursuance of their scheme, the notes were sent in by the Bank, and were paid in their own paper; a circumstance, which occasioned a considerable loss to that Corporation, their paper being circulated considerably

ably below par. Perhaps this anecdote will be confirmed by the well known circumstance of the hostility of her Grace to the administration at that time.

BROUGHTON AND SLACK.

This sketch was intended as a card of admission to a great contest of skill, which was publicly exhibited between the two immortal heroes of the pugilistic art, Broughton and Slack. Broughton the great teacher and founder of the noble science of boxing, who had before borne away the prize from every competitor, is here represented as combating with Slack, and checking the blow of his antagonist, who is preparing to run in upon him.

His mode of fighting is here ably described ; he usually faced his opponent standing perfectly square ; and in this attitude he was enabled to stop and strike equally well with either hand. The old Duke of Cumberland
was



BROUGHTON & SLACK.

Pub. for S. Ireland May 1. 1799.



was Broughton's great patron ; and on this battle with Slack had betted very considerable sums of money.

On mounting the stage, the odds were two to one in favour of Broughton. At the first onset, it seemed as if Broughton thought very meanly of Slack's skill in the art ; the first blow he knocked down his antagonist, and in the second he was equally successful, even before he had received one blow himself. At the third set to, Slack returned his adversary a very violent blow, which so totally deprived him of recollection, that he leaned against the rails for a minute or two, while Slack continued beating him without his making any defence. This violent attack he did not recover, for though he fought some time, he stopped very few blows afterwards, and the odds immediately changed in favour of Slack, who won the battle with great ease. Broughton never fought after, and this battle was the ruin of his reputation. The Duke of Cumberland, who lost immense sums of mo-

Q ney

ney on the battle, had an idea that he *played* *booty*, and in consequence, his school was totally destroyed. In this place it may not be amiss to give a character of this savage hero, in the words of a Captain Godfrey, who about fifty years ago, wrote a treatise on "The useful science of Defence." There is something peculiar in his style; he writes *Con amore*, and with all the energy of a professed connoisseur.

" Advance, brave Broughton! Thee I
 " pronounce Captain of the boxers. I know
 " none so fit, so able to lead up the Van.
 " Broughton, by his manly merit, has bid
 " the highest, therefore has my heart. What
 " is it that he wants? Has he not all that
 " others want, and all the best can have?
 " Strength equal to what is human, skill and
 " judgment equal to what can be acquired,
 " undebauched wind, and a bottom Spirit never
 " to pronounce the word Enough. He
 " stops as regularly as the Swords-man, and
 " carries his blows truly in the line: he slaps
 " not

“ not back, distrusting of himself to stop a
“ blow, and piddle in his return, with an
“ arm unaided by his body, producing but a
“ kind of fly-flap blows ; such as the Pastry-
“ cooks use to beat those insects from their
“ tarts and cheesecakes.” He concludes with
saying, “ I leave him with this assertion, that
“ as he, I believe, will scarce trust a battle to
“ a warning age, I never shall think he is to
“ be beaten till I see him beat.”

It may not perhaps prove unentertaining, to produce one specimen out of many of the style and manner in which that athletic professor, Mr. Broughton, penned his advertisements.

FEBRUARY 1st, 1747.

“ Mr. Broughton proposes, with proper
“ assistance, to open an academy, at his house
“ in the Haymarket, for the instruction of
“ those, who are willing to be initiated in
“ the mystery of boxing, where the whole

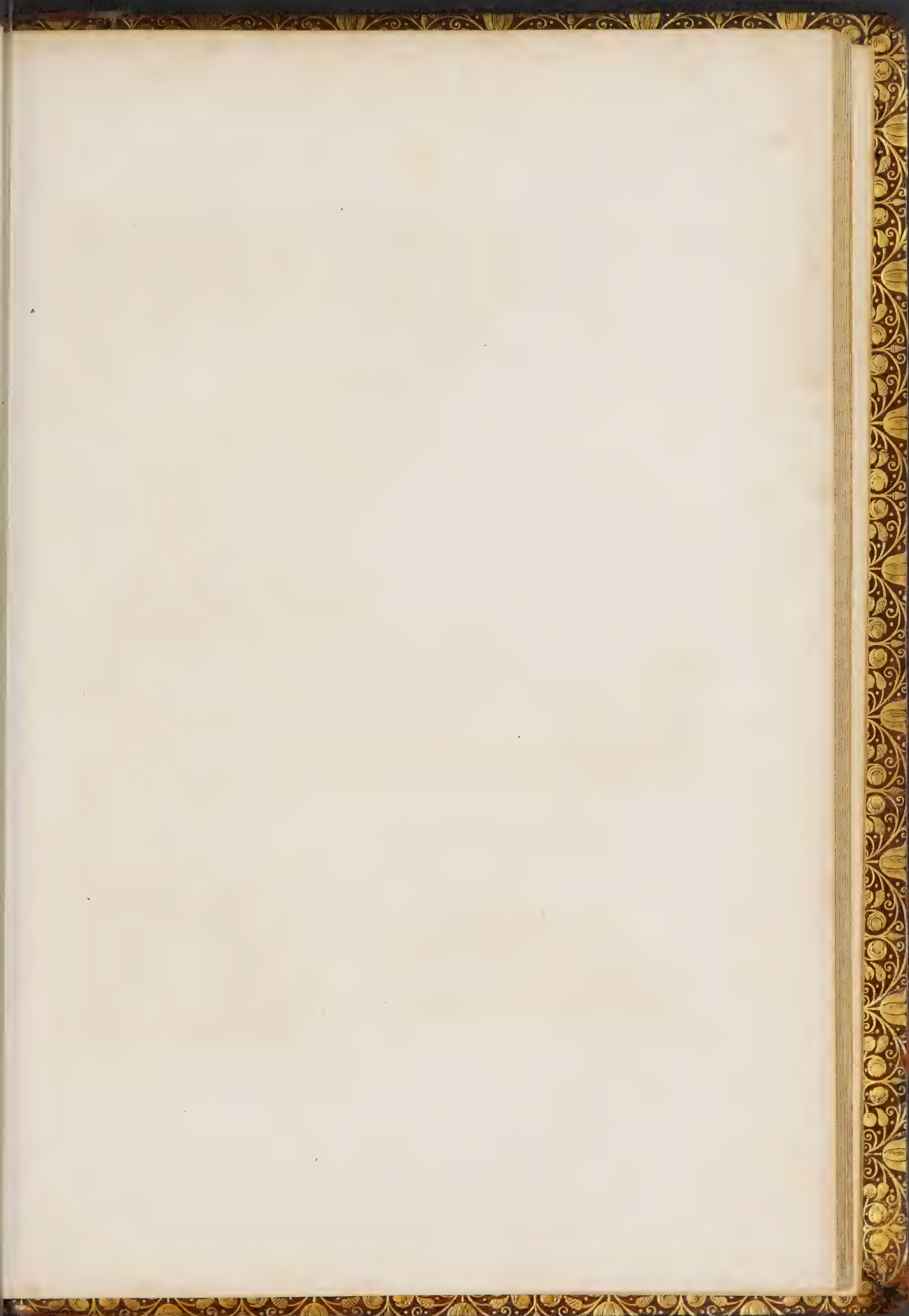
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“ theory

“ theory and practice of that truly British
 “ art, with all the various slaps, blows, cross-
 “ buttocks, &c. incident to combatants, will
 “ be fully taught and explained; and that
 “ persons of quality and distinction may not
 “ be deterred from entering into a *Course of*
 “ *these Lectures*, they will be given with the
 “ utmost tenderness and regard to the deli-
 “ cacy of the frame and constitution of the
 “ pupil, for which reason muffles are pro-
 “ vided, that will effectually secure them
 “ from the inconveniency of black eyes, bro-
 “ ken jaws, and bloody noses.”

Trifling though it may appear, it is worth
 remarking, that to the grotesque head above
 the ornaments, in the sketch I have intro-
 duced, the artist has not failed to give an ap-
 propriate character: for it has lost an eye,
 and the head is so satirically marked as to
 have an appearance of being at the same mo-
 ment both laughing and crying at what is go-
 ing on beneath.

THE





THE HAPPY MARRIAGE.

The popularity of the Marriage a-la-mode, we are told, suggested to Hogarth the idea of a series of prints, on the contrasted subject of a "Happy Marriage." This subject is sketched in oil, and was intended to be completed in six pictures, the size of which is technically called three quarter. Five of them came into my possession among other pictures, which I purchased of Mrs. Hogarth many years ago. Some allusion is made to this undertaking, in the xviith number of the North Briton, in which the author treats our artist with a harshness of animadversion, which his private qualities, and the general tendency of his works, seem by no means to justify. He observes that "Hogarth made an attempt to paint a series of pictures on the subject of a Happy Marriage; but the rancor and malevolence of his mind made him very soon turn with envy and disgust from objects of
 " such

“ such pleasing contemplation, to dwell and
“ feast a bad heart on others of a hateful
“ cast, which he pursued, for he found them
“ congenial with the most unabating zeal and
“ unrelenting gall.”

Most probably this invective, the justice of which is so compleatly negatived by the general character of our artist, was engendered by party animosity, or in retaliation of some real and imaginary injury sustained by its author from the satiric pencil of the painter.

We have but few and slender specimens of the powers of Hogarth, it must be confessed, in delineating scenes of higher life, or on topics of dignity or grandeur. The chief object and aim of his works, appears to have been that of effecting a reformation in morals, by a skilful and satirical representation of odious and vicious habits.

One of the scenes of this subject, and which I have unfortunately lost, or mislaid, was the procession of the happy couple to church.



PL. II.



T. Ryder sculp

Happy Marriage

Hogarth pinx

church. It was but slightly marked on the canvas, a circumstance which makes the loss the less to be regretted.

The first plate introduced in the opening of this subject, exhibits a domestic scene in a garden, where various parties are formed to enjoy in the noon-tide-air the sweets of social and friendly converse.

The grouping of the figures is certainly not equal to some of his productions, yet there is a simplicity in the whole design by no means ill-suited to the subject.

In plate II. the artist has bestowed considerably more labor than in the former, the figures are sketched with great care and uncommon freedom, and the coloring of the picture, is in a thin and transparent style superior to most of his unfinished works.

These marks of attention towards this picture, has enabled the engraver to produce a more finished plate than he could otherwise have done.

The subject represents a garden scene,
where

where the company appears fully disposed to give and receive the pleasures of social and rational enjoyment.

The principal figures are intended to represent the lovers in a conversation on the subject of their future happiness, while the father is sitting close by them intent on reading. The person standing near the statue, is probably contemplating the subject of an epithalamium to be written on the happy union.

The severity of criticism cannot surely withhold from the artist considerable merit in grouping to advantage the various figures in this happy assembly. The fiddlers, we confess, are rather of the diminutive stature, and appear to be partly buried in the ground, perhaps for the purpose of keeping them subordinate in the picture.

Plate III. The happy family are here engaged in the noblest work of humanity, that of relieving the indigent, and giving succour to the aged and infirm. In this subject there is
surely

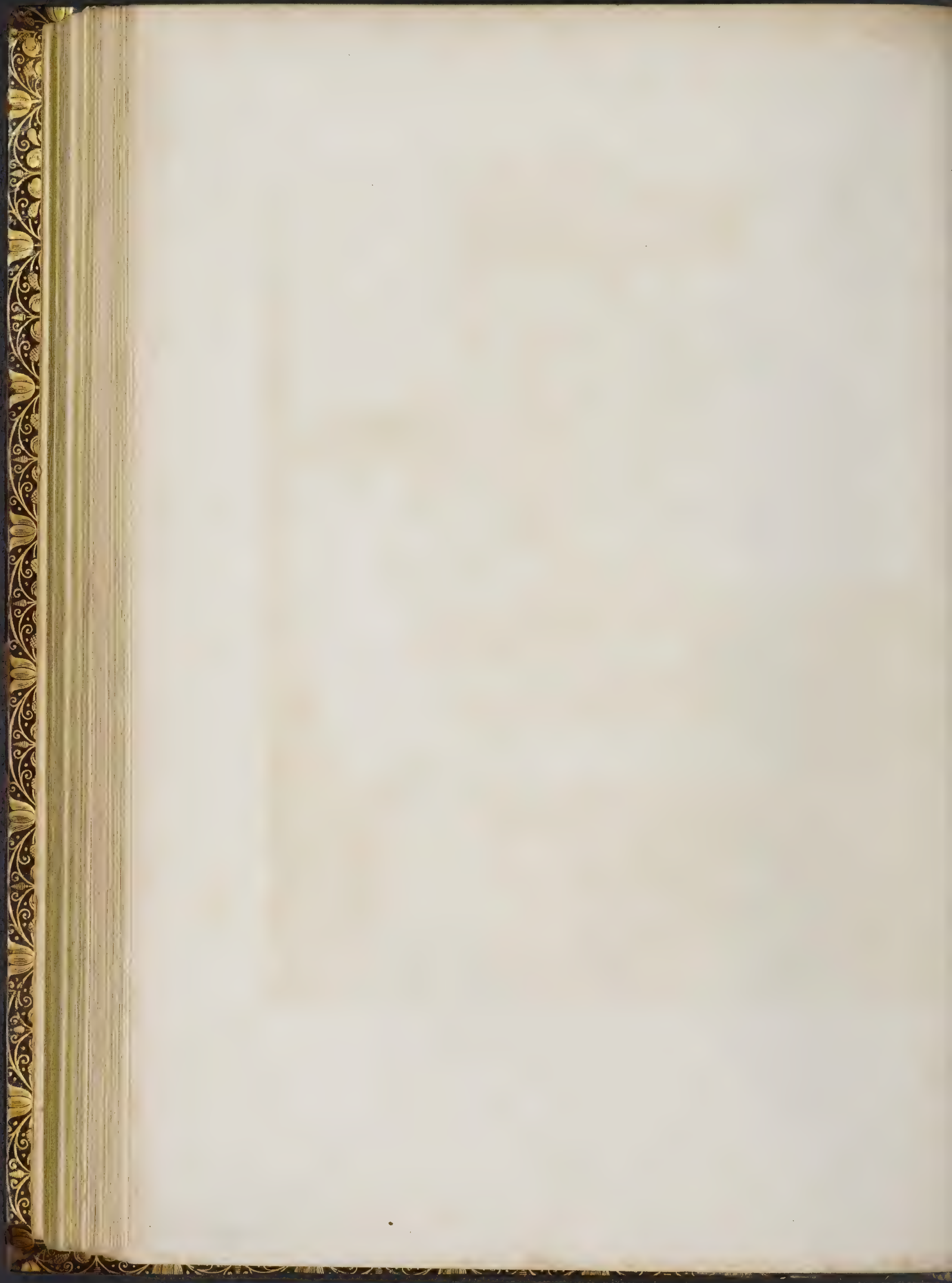


Hogarth pinx.

T. Ryder sculp.

Happy Marriage.

Pub. for S. Ireland May 1. 1799.



surely nothing unworthy the pursuits of a young couple, whom the painter has endeavoured by the most laudable means, to lead to that degree of happiness, which is only to be obtained by a perseverance in acts of liberality and munificence. In this design, if it is not marked with more characteristic force and effect, suitable to the genius of our artist, it must be attributed to the nature of the subject, which can produce little more interest, than is to be drawn from simple and artless nature. In the next plate, we confess we feel more forcibly the powers of Hogarth's inimitable talent for humor. The subject admits of infinitely more variety of character, and of that mixed and motley kind, with which those assemblies abound, and in general produce that species of ridicule which is the object of the annexed design.

He has here artfully introduced an ancient bow-window, through which the appearance of the moon indicates the lateness of the hour. The two figures at the upper end of the room,

R

were

were certainly intended for the bride and bridegroom, and agreeably to the taste of that time, may be considered as specimens of grace.

Hogarth is somewhere charged "with being" but little versed in the etiquette of a wedding ball." But I may venture to say, without complimenting the knowledge of the painter, that it was not the fashion of that time to separate the bride and bridegroom on such an occasion : and we have no reason to doubt but that the principal characters in this picture were sketched from scenes which he had witnessed in real life. It has been said that Hogarth, on shewing the original sketch to a friend, desired him to observe the pile of hats in the fore ground, which were all so characteristic, that they might with ease be selected, and given to their respective owners.

Of the general effect and happy combination of figures in this whimsical group, it may be justly said, that it is inferior to none of his productions. It is a genuine delineation of scenes in real life, not at all exaggerated, yet
 produc-



Kneller del.

Hogarth pinx.

Happy Marriage.

Pub. for S. Ireland Nov 1. 1799.



productive of an effect closely approximating on the ridiculous. The artist has shewn how few lines are sufficient to express the intention of an attitude, and how easy it is to deform a general appearance, by throwing the body into straight lines.

The picture from which this etching is made, is the only one ever painted on the subject by Hogarth, and was executed long before he had any idea of making use of it for any purpose of illustrating his favorite subject, *The Analysis of Beauty*. In that work, he has availed himself of this design, and has introduced into it a print, with such material additions and alterations, as to render it a distinct and separate undertaking from the one before us. The plain wainscot in this, his first design, he has in the *Analysis* filled up with a variety of figures, such as Henry VIII. Charles I. &c. &c, in order the more fully to exhibit his disposition of attitudes, and to illustrate the waving line, or, as he more emphatically terms it, *Line of Beauty*. On the sub-

ject of the Happy Marriage, a sixth picture is said to have been painted, and we are told in Nichols' Biographical anecdotes of our artist, that it is in the possession of Mrs. Garrick, of Hampton. Although that lady professes not to know any thing of such a picture being in her possession, or the author would have been favoured with a temporary use of it, we shall on the above authority relate the particulars of it, as furnished " by a gentleman, who says
 " he long ago enjoyed only a few minutes sight
 " of that imperfect curiosity. The time supposed was immediately after the return of
 " the parties from church.

" The scene lay in the hall of an antiquated country mansion. On one side, the
 " married couple were represented sitting.
 " Behind them was a group of their young
 " friends of both sexes, in the act of breaking
 " ing bride-cake over their heads. In front
 " appeared the father of the young lady,
 " grasping a bumper, and drinking, with a
 " seeming roar of exultation, to the future
 " happiness

“ happiness of her and her husband. By
 “ his side was a table covered with refresh-
 “ ments. Jollity, rather than politeness, was
 “ the designation of his character. Under
 “ the screen of the hall, several rustic musi-
 “ cians in grotesque attitudes, together with
 “ servants, tenants, &c. were arranged.
 “ Through the arch by which the room was
 “ entered, the eye was led along a passage
 “ into the kitchen, which afforded a glimpse
 “ of Sacerdotal luxury. Before the dripping-
 “ pan stood a well-fed divine, in his gown
 “ and cassock, with his watch in his hand,
 “ giving directions to a cook, drest all in
 “ white, who was employed in basting a
 “ haunch of venison. Among the faces of
 “ the principal figures, none but that of the
 “ young lady was completely finished.” Then
 follows a critique on Hogarth’s inability to
 express what beauty really was, a critique in
 which we by no means agree with the writer,
 and refer him to the Strolling Actresses, dressing
 in a barn, the Southwark Fair, &c. in which

as well as in many other parts of his works will be found, though not a Grecian beauty, a handsome English woman, who may justly rank by the side at least of any female, created by the pencil of the most fertile imagination.

SATIRE ON FALSE PERSPECTIVE.

This plate is an engraved fac-simile from the original drawing in Indian ink, given to the editor of this work by the daughter of the late Mr. Kirby. It is an excellent satire on false perspective, and the subject is treated with all that vein of pleasantry and ridicule, so peculiar to Hogarth, who has, in every part of this design, fully exemplified all that could be done on the subject. It was introduced by Mr. Kirby, as a frontispiece to Dr. Brook Taylor's method of perspective made easy, and published by him in 1754. The engraving to that work was executed by Luke Sullivan, and the following motto is annexed to it.

“ Whoever makes a design without the
“ knowledge



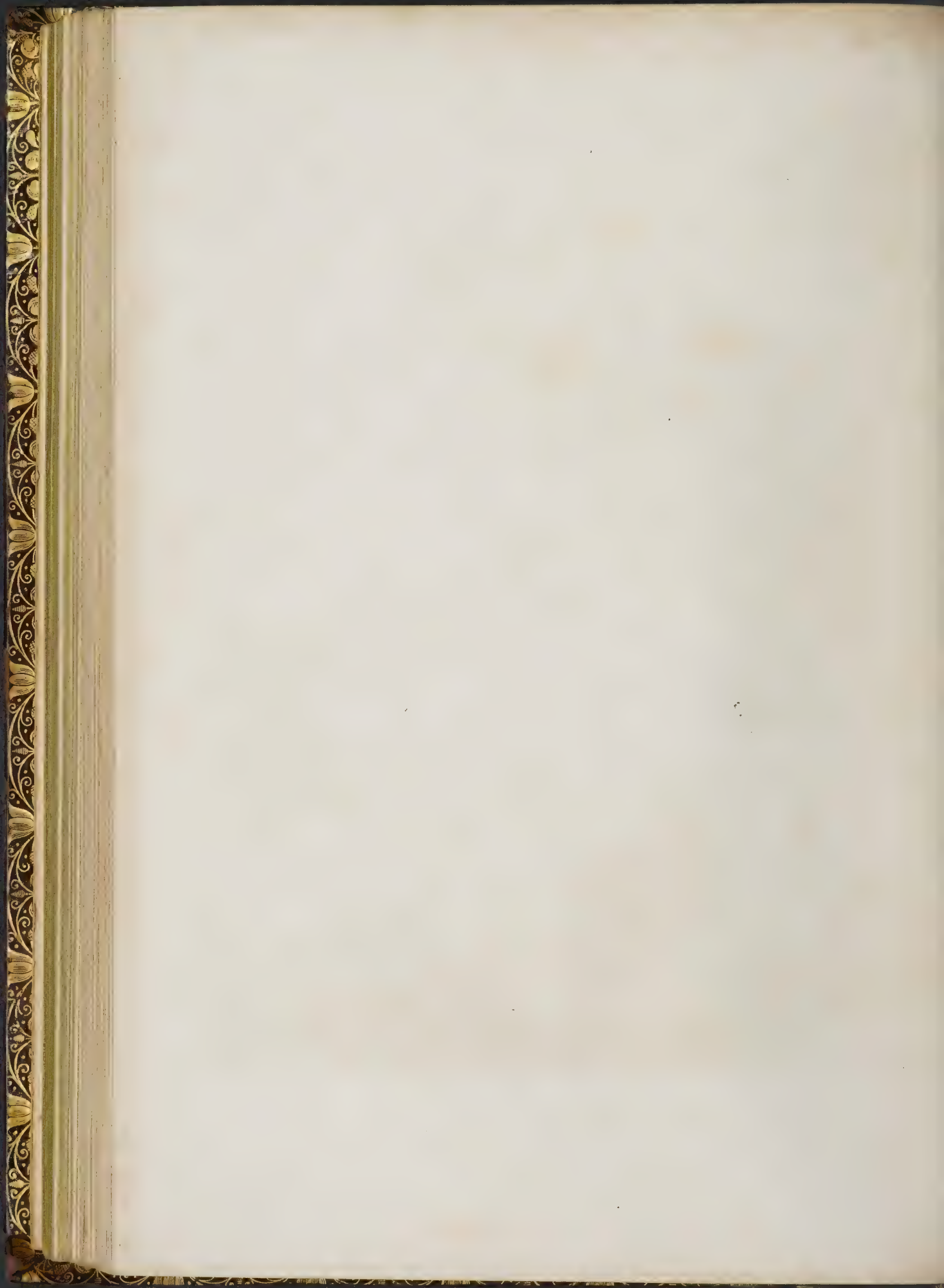
Hogarth del.^t

Le Cœur sc.^t

Satire on false Perspective.

from the orig^l Drawing

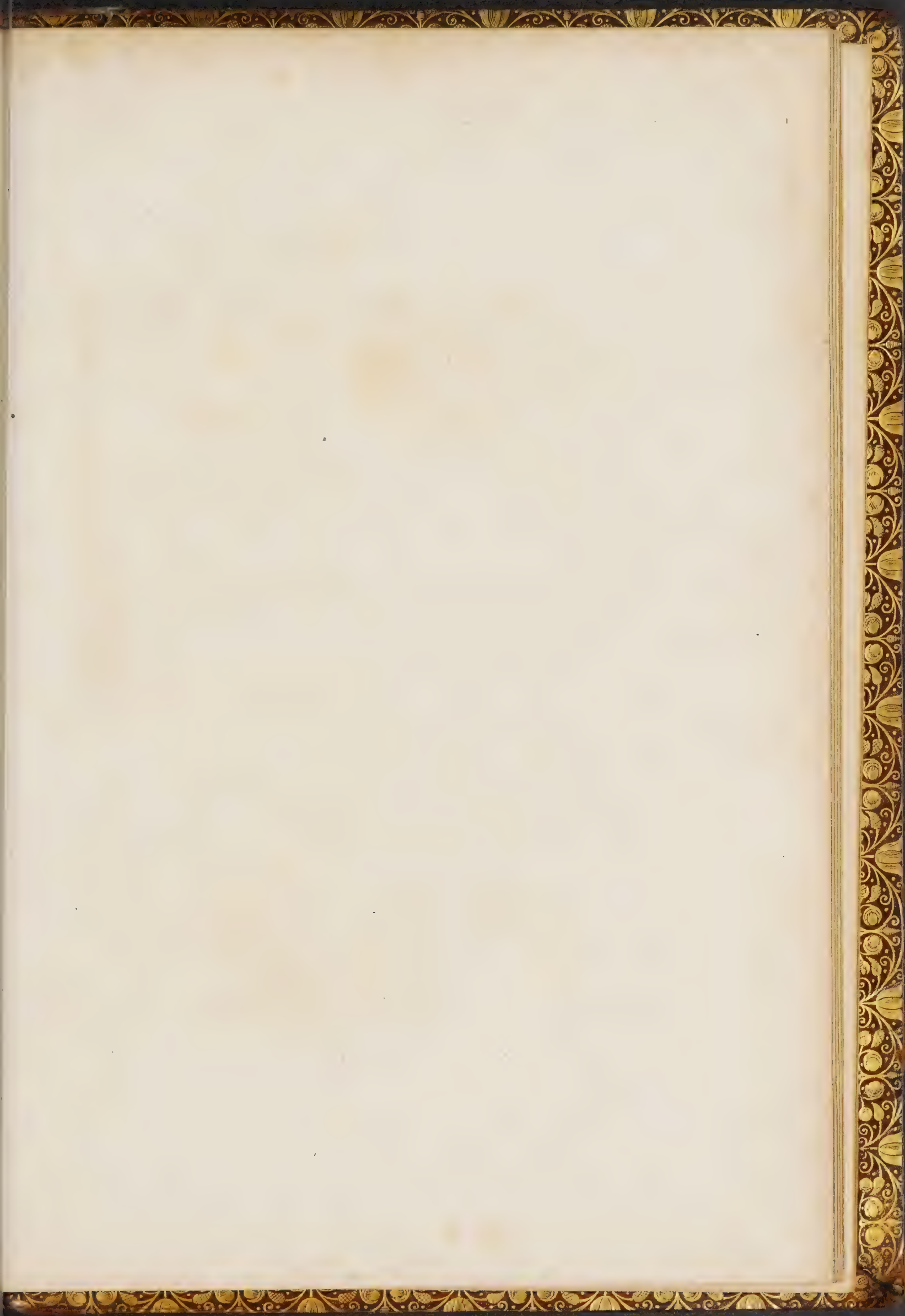
Pub. for S. Ireland May 1. 1799.



“ knowledge of perspective, will be liable to
“ such absurdities as are shewn in this fron-
“ tispiece.”

On good authority we are informed, that this humorous design suggested itself to Hogarth, in consequence of some absurd blunders committed by the late Sir Edward Walpole, who was receiving instructions from his drawing master. And surely, if the specimens produced by the pupil, which we naturally presume must have undergone the preceptor's inspection, were so obviously outrèe, as to have excited in the mind of Hogarth a satire so pointed, we are justly warranted, in concluding, that the master himself must have been totally ignorant of the first principles of his art, the rules of perspective. By an ingenious artist, the design before us has been deemed “ a palpable insult offered to common sense, and tacitly
“ calling his brother artists a parcel of egre-
“ gious blockheads.” We however can by no means affix any such idea to this sprightly
effusion.

effusion. Like Swift, he adopted a mode of impressing on the mind *what should be done*, by depicting in so happy a vein of humour the absurdity of doing *what should not have been done*. The gross inconsistencies which are delineated in this print, are surely objects of this ridicule, and will, in our estimation, be more likely to guard the mind of the learner from falling into them, than all the regular and systematic lessons in pointing out what is really right. The absurdity of a woman holding a candle out of a window on this side of the water, and a man on a hill about a mile distance on the other side lighting his pipe at it; sheep, boats, and trees increasing in size as they recede from the eye; a man shooting through the bridge, to kill a bird he cannot see, lines in the building running up that must necessarily take a contrary direction, and tubs displaying both their tops and bottoms, are such a combination of impossibilities, as cannot fail to leave the scholar at any age impressed with the necessity of duly weighing





Hogarth pin.

GEORGE IV. his Queen, & family.

Pub. for S. Ireland Nov 1. 1799.

Kyder del.

weighing his subject before he commits his thoughts to paper.

The engraving is rather smaller than the original drawing, to accommodate it to the size of this work.

*GEORGE THE SECOND AND HIS
FAMILY.*

Hogarth was created Serjeant Painter to the late king, in the year 1757. The following is an extract from Hogarth's own manuscript. "Having, just after my brother's
" death, obtained, by means of my friend Mr.
" Manning and the Duke of Devonshire, the
" place of Serjeant Painter, which might not
" have exceeded one hundred a year to me
" for trouble and attendance; but, by two
" portraits, at more than eighty pounds each,
" the last occasioned by his present Majesty's
" accession, and some other things, it has
" for these last five years been, one way or
" other, worth two hundred pounds per an-
S " num."

" num." The office of Serjeant Painter was renewed to him by his present Majesty's warrant, on his accession to the throne.

The picture from which the print before us was engraved, is certainly a first design for one of the subjects here alluded to. It is in parts left unfinished, and is on a three quarter size. The portraits it contains, are those of George the Second, his Queen Caroline, the late Prince of Wales, his brother the Duke of Cumberland, the Princess of Hesse, &c. &c.

The inflexible formality of the fashionable dresses worn both by the ladies and gentlemen of that court, were subjects but ill adapted to the vigor and freedom of Hogarth's genius. It was from the diversified irregularity of nature, that he derived the topics on which he employed his pencil: whereas in the narrow and confined region of a court, where a dull and uninteresting uniformity of countenance prevails, there is no space for the free and manly discrimination of his art, with which all the works of this master abound.

In

In the print which we are now examining, the figures are skilfully and expertly grouped; but little diversity of character is to be found in it. The ponderous chair of state, in which the royal parents are seated, the massy tripod, and the heavy Tuscan pavillion, together with the courtier-like trees coldly nodding to each other in the back ground, contribute in their combination, to produce an effect totally different from that of the other works of the artist. The original picture is however well drawn, exhibits great freedom of pencilling, and is coloured with brilliancy and transparency. As there were, according to his own statement, but few pictures produced from his pencil, during his holding the office of Serjeant Painter, and none having ever yet been engraved, we presume this specimen will not be deemed unworthy of being preserved in the selection here laid before the public.

*DESIGN FOR A NEW ORDER
IN ARCHITECTURE.*

During the period in which Hogarth filled the office of Serjeant Painter, the conception of a new order in architecture seems to have suggested itself. No explanation of this design is left, beyond what is to be collected from the work itself; and from the intricacy of the symbolical ornaments in the capital of the pillar, as well as from the other parts of the design, it is by no means easy to find one that is satisfactory.

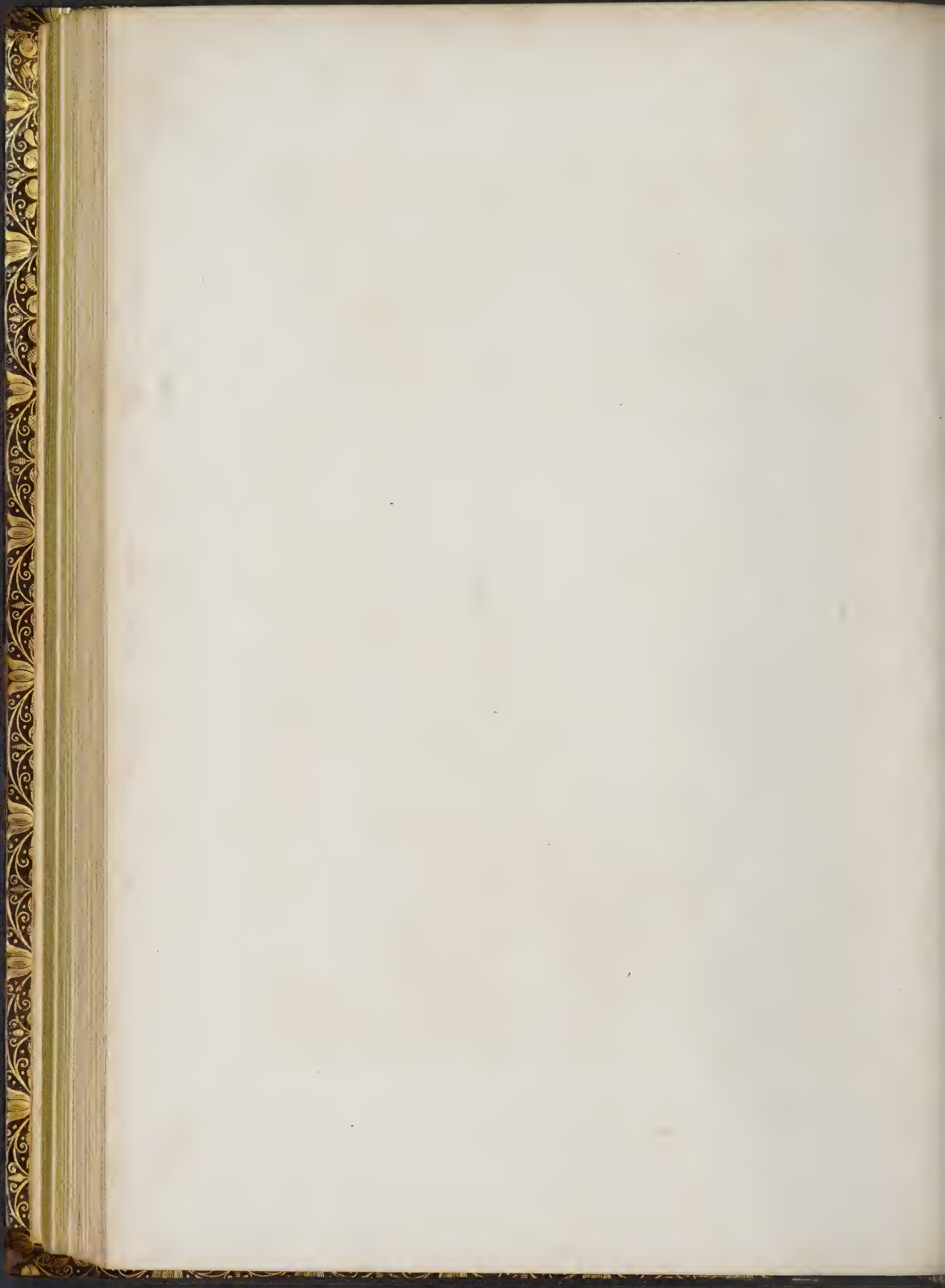
I should have abstained from introducing it into this work, because it has already been engraved by an eminent artist, the late Mr. Woollet. But in as much as it contributes to furnish the reader with a fac-simile of the original drawing by Hogarth in my possession, I thought it perfectly consistent with the plan of this undertaking to introduce it here.

The original is in red chalk, and in some respects,



Design for a New Temple of Architecture.

Engraved by W. L. 1840



pects, differs from the engraving by Woollet. It was made for a frontispiece to *Kirby's Perspective of Architecture*..

The prominent features of it, are the Prince of Wales's coronet, the plume of feathers, and the star of St. George, adorned with lesser ones embroidered. The fluting of the pillar is composed of the Roman fasces, which, in the design before us, are bound together by a waving fillet, an ornament not introduced into the print by Woollet, though it certainly conduces to the general effect of the design, The boy and the sun-beam are properly enough thus described by Mr. Malton in his treatise on Perspective. " To me it
 " conveys the idea which Milton so poetically
 " describes, of the angel Uriel gliding down
 " to Paradise on a Sun-beam, but the young
 " gentleman has dropped off before he had
 " arrived at his journey's end."

Perhaps in this allegory, though intended as a compliment to the Royal patron, some truths may be traced. All the liberal arts
 have

have been nurtured, and assisted in their growth by the protection and patronage of the great; and many of the productions of genius have perished in obscurity, which the rays of Royal munificence have not warmed.

In this country, the Royal Academy, originally instituted under the patronage of the King, and which has still to boast his countenance and support, has preserved a regular school of English painters.

Hogarth seems to allude to the design before us, in his Analysis of Beauty. “ I am
“ thoroughly convinced, that a completely
“ new and harmonious order of architecture
“ might be produced, and even a capital,
“ composed of the awkward and confined
“ forms of hats and perriwigs, in a skilful
“ hand, might be made to have some beauty.”

Whether the fanciful combination of hats and perriwigs in the capital of a pillar, could be made in any respect to produce this effect, without risibility, it is useless to enquire. All the images which are represented in the
imitative

imitative arts, must be derived from the higher and more elevated objects of nature; and it is a sufficient condemnation of any production in these arts to say, that the subjects are low and trivial, ridiculous and familiar. Yet much praise is due to Hogarth, although we cannot believe him to be serious, in his attempt to quit the trammels of usage and authority.

He who innovates with the intention of improving a former model, is deserving of some applause, whatever may be the fate of his attempt. Sir John Vanbrugh in this respect is entitled to considerable credit. Though he unfortunately exposed himself to the satire of his contemporaries, posterity will acknowledge the merit of his greater designs. Of these, no monument will be more lasting, and more honourable to his memory, than the immense pile of Blenheim Castle.

PRO-

*PROFILES OF GARRICK AND
HOGARTH.*

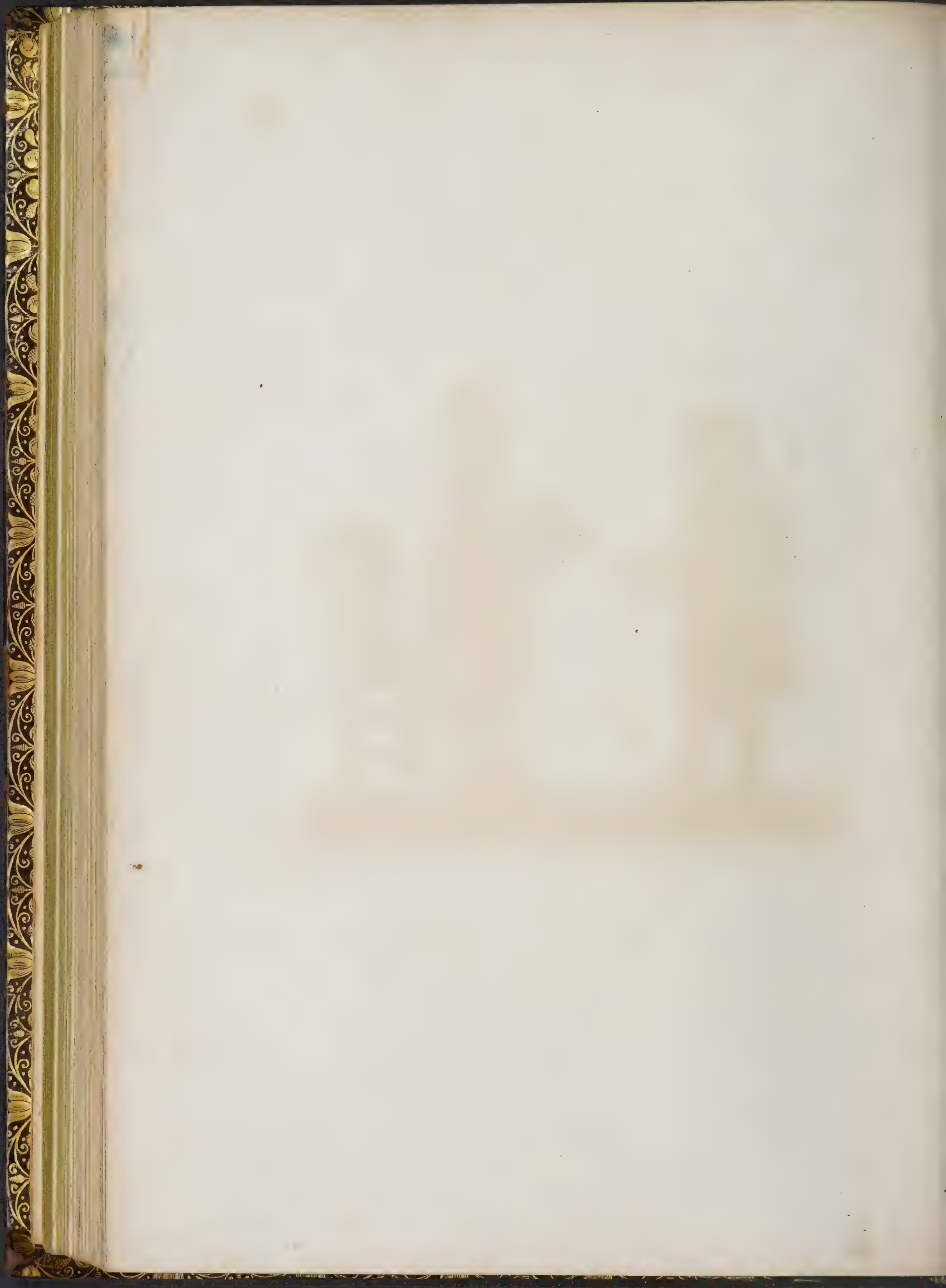
The intimate habits of friendship, which existed betwixt our artist and Mr. Garrick, are universally known, nor was that friendship interrupted till the death of Hogarth. I have introduced, as a memorial of that friendship, a shade, from the life of these illustrious friends, which are universally allowed to be excellent likenesses, a circumstance that was my principal inducement for giving them a place in this work. I was favored with this curious relique, by a gentleman, who is possessed of the original shade, taken near forty years ago, which is nearly double in size to that I have here laid before the public.

Having, in the course of this work, had occasion to notice the attachment of Mr. Garrick to our artist, my readers, I trust, will not, in the spirit of fastidious and severe criticism, blame me for presenting them with an
original



Profile of Garrick & Hogarth.

Pub. for S. Ireland May 1. 1799.



original anecdote of this great dramatic character, as it illustrates the extraordinary powers of mimicry with which he was endowed.

“ A servant was sent with an invitation from a lady of fashion to Garrick, one evening, when he was dressed for the part of Abel Drugger. Garrick desired him, in the voice and manner of the character he was about to personate, to leave the card. The mimicry was so consummately executed, that the servant refused to leave the message, as he was sure that it was not Mr. Garrick, whom he had often seen, and with whose person he was well acquainted.

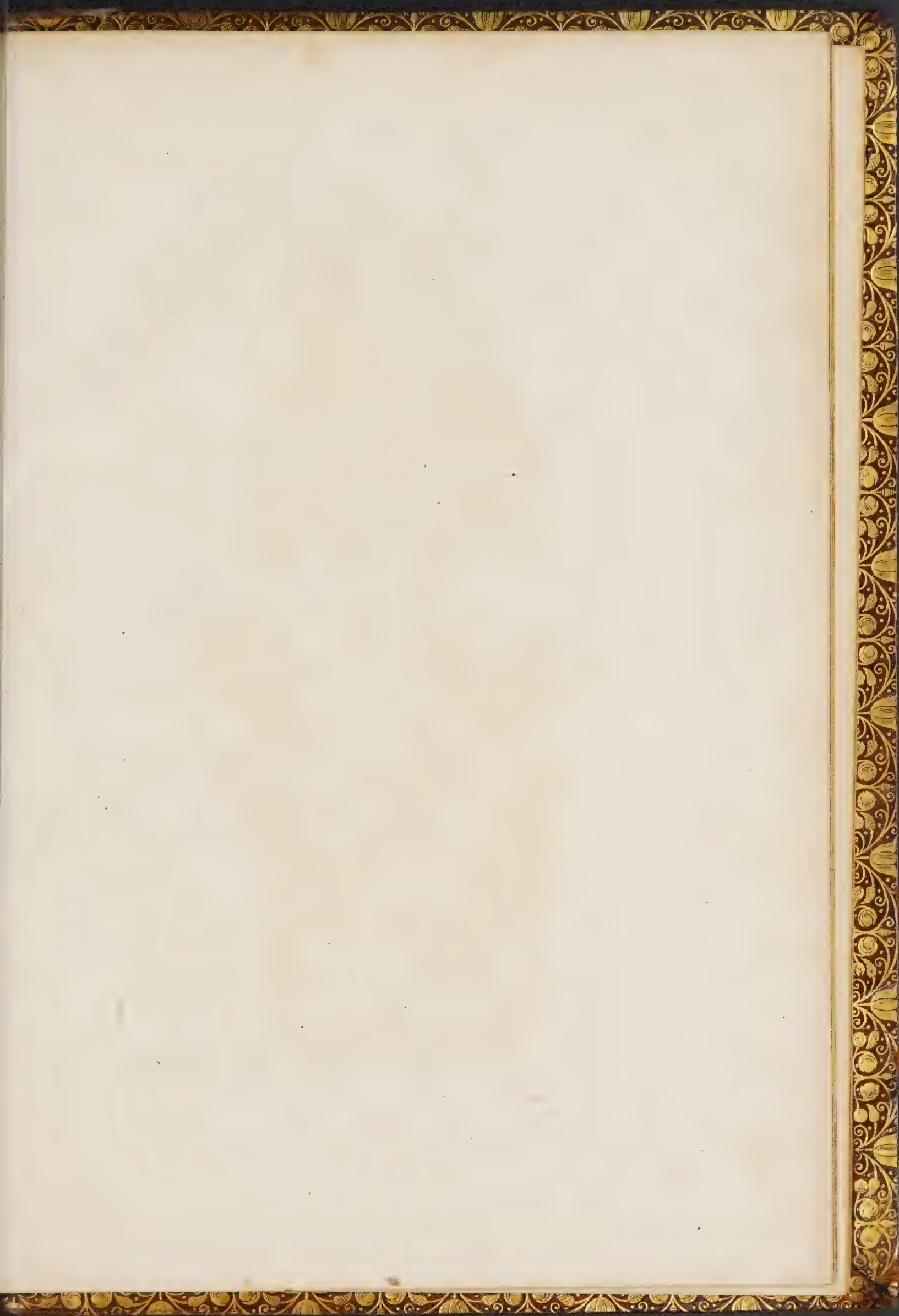
“ The story being related by Garrick to Dr. Hawkesworth, the latter gentleman seemed entirely to discredit it, alledging that such a deception was altogether impossible. The Actor immediately laid a wager with the Doctor, that he would practice with success the same piece of humor with him. Accord-

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ingly, not long after this conversation, he habited himself in the character of the Farmer, in his Interlude of that title, and put up his horse at a public house on the Hampton road, not long before he passed, on the way to Garrick's house. When the Doctor was gone by, he mounted and overtook him. In the course of their conversation, the Farmer enquired to what house he was going; to which the Doctor answered, to Mr. Garrick's! I know him well, replied his companion, for he is my landlord, and I am going in a day or two to pay him my rent. They parted, and Garrick having changed his dress, received his friend, who was entirely ignorant of the deception. The next morning Garrick put on the same dress; and coming into the parlour, where Hawkesworth was sitting, was immediately recognized by the Doctor, who entered into a conversation with him. At length Garrick revealed himself, and the Doctor confessed that he had lost the wager."

The





Hogarth pinx^t

J. I. sc^{ul}

Shakespear Chair.

Pub^d for S. Ireland May 1. 1799.

The late Mr. Walpole, in his *Anecdotes of Painting*, remarks in a note “ that Hogarth designed for his friend Garrick, as president of the Shakspeare club, a mahogany chair, richly carved, on the back of which hangs a model of the poet carved, by Hogarth, out of the mulberry tree, planted at Stratford by Shakspeare.” This chair now stands in the pavillion at Hampton, in the grounds of the late Mr. Garrick. A sketch of it is here introduced, not because it is a memorable specimen of Hogarth’s genius, but because it may convey to the reader an interesting delineation of our artist’s character, in the intercourses of private life, by shewing that he did not disdain occasionally to employ his labours in the gratification of amiable and honourable feelings.

The design is somewhat sur-charged with ornaments ; and it is too ponderous to exhibit much elegance of execution. It is however worthy of remark, that the ornaments, parti-

cularly the small squares on the back of the chair, correspond with those he was in the habitual practice of using in his younger days, in his engraving on silver plate, &c.

The foot-board on which it stands is two feet five wide, the seat of the chair two feet, and the height from thence to the top of the ornaments, three feet eight inches.

The illustrations of this great artist, which I have presented to the world, in the course of this work, to some of my readers may seem trivial and nugatory. But to present a complete picture of the powers and endowments of an extraordinary man, it is surely necessary to bring together into one point, all the scattered works of his genius, which would be otherwise irretrievably overwhelmed in oblivion; and even if the utility of the labor be denied, the zeal of the author may be pardoned. For when, by the great efforts of an exalted genius, a man has been elevated to the extremest height of human reputation, they
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who are willing to perpetuate his memory, naturally seek for every specimen of his art, and every anecdote of his life, and gather them together like the scattered leaves of the Sybil, with pious care and veneration.

Nor is this species of diligence usually unacceptable: a remark, which will be confirmed by the numerous volumes that have been written, on the lives of eminent characters, in which the minutest details, and the most trivial occurrences are recorded.

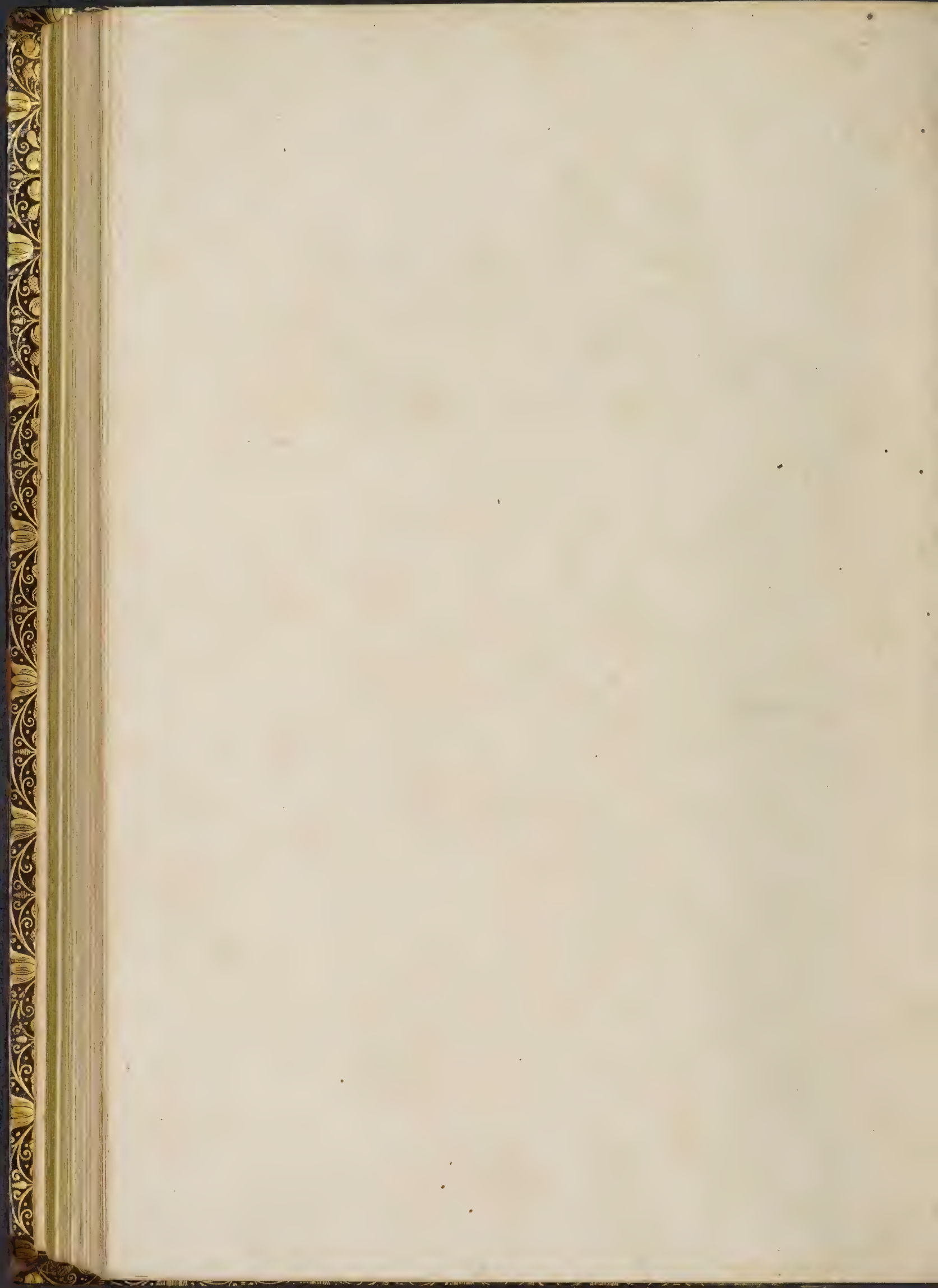
It is natural for us, to look with an eye of enthusiasm, on those writers, or those artists, with whose productions we are the most conversant, or on the illustration which we have expended the most labour. Should it therefore be objected to me, that in these volumes, I have used the language of hyperbolic panegyric on the merits of Hogarth, the candid part of my readers will find an adequate excuse for me. I now close the work, with the satisfaction at least, that I have
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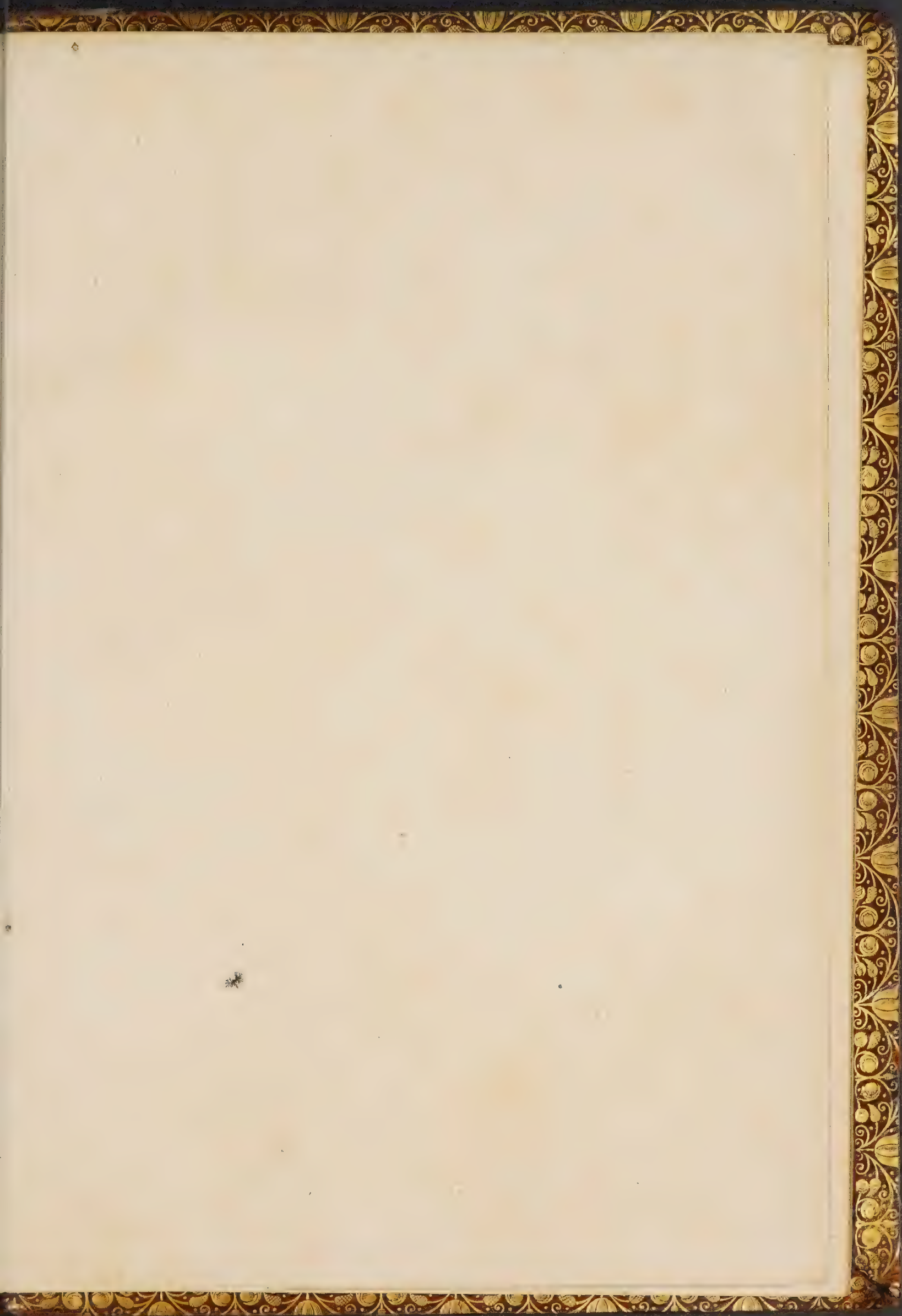
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drawn from the obscurities of oblivion, and the gulph of time, many valuable works of an artist, whose powers were so varied, and so extensive, that the loss of the meanest of his productions, would be a matter of more concern than ordinary regret.

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